

The School Musician



A. B. A.
Convention



Music
in
BOYS TOWN



Bands of Europe



PERCUSSION



French Horn



School Music News



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MARCH
1939

Frank R. Thomas, Tube
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(See Page 10)

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Kenneth Elson
French Horn

Curtis, Neb.

First Division, Region 9, 1938



"Out where the tall corn grows", in the fertile plains of Nebraska, they also "grow" fine French horn players. One of these outstanding musicians is Kenneth Elson of Curtis, Neb., horn player in the Nebraska school of agriculture. As a sophomore last year, Kenneth was awarded a First in the Region 9 contest which was held in Omaha; he was also a member of the brass sextet which rated a Second division.

In addition to being a talented performer on the horn, he is a member of the high school band, the orchestra, the chorus, the boys' glee club, the sextet, and the school dance orchestra. He is a straight honor student, and plays on the first squads of both the football and basketball teams. As a further evidence of this unusual student, he is one of the school drum majors, under the efficient supervision of his director, Eugene Ellsworth.

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Captain A. T. Henson, Logan, Utah

"We Are Making America Musical"

This month we present a native of England, Captain A. T. Henson, who has raised his band and orchestra at Logan, Utah, to membership in the National Band and Orchestra Honor Society. A grandson of the famous English bandmaster, Edward Hopewell of the King's Royal Rifles, Captain Henson came, as a lad of 13, to Canada. There he studied harmony choral training under Dr. Daniel Prothero, from whom he gained a wealth of information and knowledge. At the age of 22, he organized the first school bands and orchestras in western Canada and, during the number of years spent there, was conductor of the Alberta Philharmonic Symphony orchestra, as well as bandmaster of five other prominent Canadian bands. Later, he obtained his Bachelor of Music degree from the Royal Academy of Music in London and it was in 1929 that he traveled south to Logan in the state of Utah. Since then, his band has been spectacularly successful, winning Highly Superiors for the past five years in state contests, and two Superiors and two First places for the four years prior to that. His orchestra has made an even finer record, winning First place five times during 1930 to 1933, with two Superiors and four Highly Superiors since that time. Last year, upon invitation, he accompanied the Logan High School band to the famous Calgary (Alberta) National Exposition and Stampede, later making a successful tour of several Canadian cities. In addition to his abilities as a director and conductor, Captain Henson is an accomplished church organist and has composed many choral and instrumental numbers.

The School Musician

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PERCUSSION

Abused, If Not Properly Beaten

● **THE IMPORTANCE OF THE PROPER PLAYING** of the percussion instruments can hardly be overstressed, since it is this group which, in many cases, either makes or breaks an ensemble. For example, the bass drum is frequently neglected by the band leader. Actually, it is very important for the conductor because it wields a great deal of control, rhythmically and often dynamically, over the entire band. The snare drum, which is the life of many compositions, becomes ineffective if not properly played. The tympani add much to a fine concert organization if accurately tuned and played with adequate technique.

In spite of the importance of the percussion instruments and their power to aid the ensemble rather than to detract from it, there is a great tendency in public school instrumental instruction to neglect the entire percussion group. This neglect is due to at least two causes: first, since the percussion instruments in many compositions are not playing all of the time, and since the public in general, through a lack of knowledge of these instruments, is not very critical of percussion playing, the conductor is very apt to keep his mind on instruments where mistakes or lack of technique are more noticeable to him and to the public; second, very few conductors in public schools are



Vernon W. Alling, Jr. of Waterloo, N. Y., started playing on the snare drum when he was only 9 years old and has been a member of the high school band ever since that time. In addition, he plays tympani, bells, bass drum and traps. William Hahn is his director.

By Norval L. Church

Teachers College
Columbia University

well acquainted with the technical possibilities and demands of the percussion group on a high level. If the snare drummer, for example, is able to maintain acceptable rhythm and to perform the figures called for in the music, the average conductor considers this sufficient. The conductor who really understands the percussion group will want to go much further and demand a finesse which usually is sadly lacking.

Contest Standards

Nevertheless, there is fortunately a decided tendency to give more attention to the percussion group, both in the realization of its importance and the need for acquiring the techniques of the individual instruments. This tendency is shown in the demands which are being made by contests and festivals. There was a period of years when the drum was not included in the solo group in contests and festivals.

Another encouraging factor is that there is now a special emphasis on rudimentary drumming. This has been stressed to the extent that a national organization has been created to which drummers may belong when they have completed the proper execution of the rudiments of drumming. While all of this is very encouraging, it represents only a start in the right direction. Observations made by the writer in judging contests and festivals indicate that the standards are altogether too low. For example, in a recent contest the drummers were required to be able to execute for the judge any three of thirteen rudiments which the performers were required to learn. Practically every contestant was able to meet the demands as set up in the contest, but was still unable to produce anything which would be considered a musical result, and which would be adequate beyond the bare needs of a drum corps activity. Whether or not the intent is in this direction, it seems that the requirements for the contest are designed primarily to meet the qualifi-

cations for street and drum-corps drumming.

While there is no doubt concerning the value of this type of drumming and the desirability of the activity involved, the drummer should be trained so that he will not have to stop there, but will be able to meet the demands of symphonic orchestra and band playing. For example, while the contestants were able to perform the rudiments required, they were quite unable to do this with any finesse, and certainly not with the control necessary for various dynamic changes.

The stress seems to be largely on fortissimo playing, with very little ability in gradation. In connection with the roll, they evidently had received good instruction, and most of



In the Stanton, Neb., high school band is snare-drummer Lewis Kremer, a sophomore and First divisioner in Region 9. Under the capable direction of bandmaster Stanley Johnson, Lewis hopes to equal this fine record in the contests this spring.

them were able to roll as well as the average drummer. However, they were not able to do a fine type of roll which, of course, takes many hours to perfect, and which, even in the professional field, is all too infrequently obtained. Poor drumming is not limited to the public school music field since it is found, as well, in the professional field.

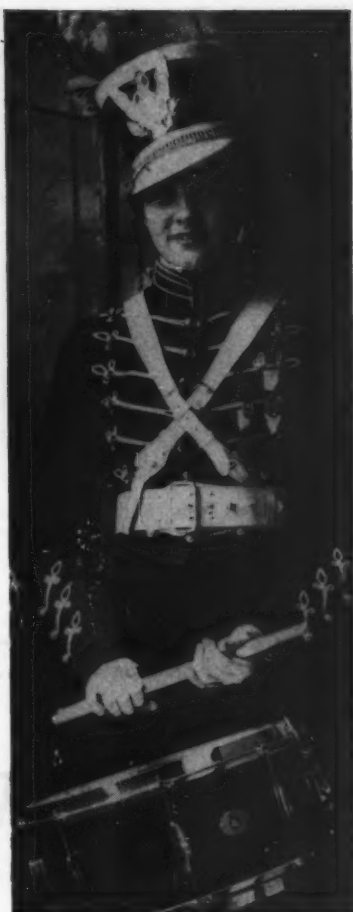
With no thought of deprecating the work which has already been done by the contests, there is no doubt that the present requirements do not go

far enough. On the basis of the requirements as set up for contest purposes, the judge is often obliged, through contest specifications, to award Superior ratings, whereas, had the demands been more exacting there would not have been anyone deserving a rating beyond that of good. Now that the ground work has been done for the importance of technique, the next step should be in the direction of requiring standards which will develop fine musicians.

Drumming as a Classroom Activity

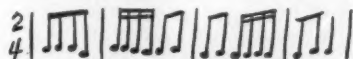
The lack of rhythmic training even among college students and students who have come through fine music schools gives evidence that more stress should be given to the problem of rhythm. Good rhythmic training can be begun at a much earlier age than is generally supposed. One of the reasons why many students are poor in sight-reading is that they have an inadequate rhythmic background. The ability of college students to take rhythmic dictation is alarmingly limited. It is perfectly possible to have practically every child, by the time he reaches the sixth grade, able to produce and to take rhythmic dictation better than the average college student is now able to do. The inability to read rhythmic patterns accurately and to write them from dictation can be traced to the type of rhythmic instruction students received in their early years. Usually, the average musician attacks the problem with a mathematical approach, rather than a feeling. He conceives the measure as being made up of individual notes instead of considering the measure as a whole. Note the approved learning procedures in other fields. In learning to read and spell the word "chair", for example, the child does not now have to learn the alphabet and then to spell the word before using it in life and in connection with his reading. The child first "experiences" a chair by using and seeing it, and then he learns the name of it and its significance as a whole rather than as wood, glue, screws, et cetera, or as so many letters on the written page. Further, using the chair and learning its name, he says the word in connection with a sentence and learns to recognize a group of letters as meaning chair without knowing how to spell it. Later on, the word is analyzed and he is taught to spell it.

So with the rhythmic pattern; at first, the unit should be a measure, later on, it can be two or more measures. He hears his pattern, recognizes it as a whole rather than its individual notes, sees it written as



This fair Texas belle, Miss Willene Hinchliffe, is a First division snare drummer from Mexia, Tex. A senior this year, Willene hopes to win highest honors once more in Region 6, on her marimba as well as drum. Dean Shank is the director of the Mexia high school band.

a whole, is able to produce it and then is called on to write the measure when he hears it played. For example, in the following four measures:



The student who has been taught to think in terms of individual notes will, if he is asked to take this from dictation, be required to think of nineteen items, whereas the child who has been taught to conceive the measure as a unit, will have but four items to remember. Under the latter conditions, it is obvious that the student will be able to take this down from dictation more rapidly and more accurately.

In starting rhythmic instruction through the use of drum sticks and a pad in the lower grades, it is well not only to stress the learning of

measures as a whole, but to begin with 2/4 meter since the unit is smaller and easier to conceive. The progress ought also to be from the simple to the more complex. The 2/4 meter may be followed by the 3/4, and then by 4/4 measure, and, through association and comparison with 2/4, the alla breve or 2/2 may be introduced. 6/8 measure could well follow this and should be introduced, not counting six to a measure, but two, that is, considering it as duple measure. Many musicians are slow in handling 6/8 in a rapid tempo, since they were first taught to think of 6/8 in terms of six, which means that unconsciously or consciously, they are counting six even at a rapid tempo. All of this is unnecessary mental activity and retards the easy flow of rhythm. The 6/8 should be tied up with 2/4, showing the similarities which exist and using much the same method for the interpretation of these measures, making the main difference a matter of sensing rather than counting. Since it is possible through proper rhythmic instruction to develop children early in the grades, who are able to read and to take from dictation, rhythms up to and including the use of sixteenth notes, involving the usual meter signatures, some activity should be provided in all public schools which will make this program possible. While the exact grade in which this activity ought to start is not known, it seems advisable to suggest that this be carried on in the third and fourth grades.

The activity must be made pleasurable in itself and not one stressing technique for later use. The stress here is enjoyment and the building of proper rhythm concepts. The technique of drumming as such is subordinated to the above.

Drum Class Instruction

The objective here is to develop fine drummers. We should provide solid instruction, properly integrated with functional organization, such as the band and orchestra. In most cases the integration will be with the drum corps as a functional activity. In any event, care should be taken to see that the students receive instruction which, with natural progression, will lead to the ability to play with skill in any organization in which the drum is used.

In too many cases, the drum class consists of a group of children playing various percussion instruments—for example, three snare drummers, a bass drummer, and a cymbal player. The classwork in such a case consists of playing through the percussion

(Turn to page 45)



Serious business, this being mayor of Boys Town. So the camera recorded this pensive moment in the political career of Mayor Sam Turner. His Honor also sings in the Boys Town choir.

Music in Boys Town

By Byron W. Reed

One of the Citizens

● TEN MILES WEST OF OMAHA, the gateway to the west, is located the city of little men, BOYS TOWN.

Boys Town, Nebraska, actually is a village in its own standing, despite the fact that the citizens are chiefly youngsters, ranging from seven to eighteen years of age.

What is Boys Town?

It is the site of the famous Father Flanagan's Boys' Home—a home for the homeless or abandoned boy. The Home was founded by Father E. J. Flanagan, an Irish Catholic priest, back in 1917, and through the years it has provided a real home for thousands of boys, boys who otherwise would have been completely homeless in many cases.

Educational and religious guidances, with the stress placed upon kindness and friendship, always have been provided each boy at Father Flanagan's Boys' Home. Trade courses also are offered to provide the boys with a livelihood after graduation from the Boys Town high school.

Ever since the Home was founded back in the War days when everyone—except Father Flanagan—was more interested in fighting men than providing for homeless boys, courses in music have been offered at Boys Town.

Today Boys Town has a fine A Cap-

pella choir and an up-and-coming band. To be a member of the Boys Town choir or band is considered an honor and a distinction at the Home.



It's a thrill and an honor to be chosen for a chair in the Boys Town band. For instruments are scarce and in great demand. That's one reason why Tom Meagher is so affectionately proud of his saxophone.

Music courses are on a voluntary basis. They are extra-curricular activities. It is up to the boy himself to register for the choir or band. There is no coaxing or pleading for a boy to join either group. A full time musical instructor is provided for the boys interested in securing musical training.

The band and choir at Boys Town truly have become traditional. Therefore, there is little need to coax a boy to join the band or choir. Those boys interested in music just take to the courses offered as ducks take to water.

At present there are about 30 members in the "varsity" Boys Town band. Then there is a second band of about 25 boys who are beginners. That shows their interest in music. The band members spend one hour each day after school in their rehearsal room with their faculty instructor. Each member of the band is required to practice with his instrument at least one study period each school day.

Many of the boys at Father Flanagan's Home have sought places in the school's A Cappella choir but some have been disappointed because it was discovered with regret they didn't have a voice fitted for singing. The theory followed at Boys Town is that there is an instrument in the band for every boy, so those boys unable to sing in

the choir find the band an outlet to satisfy their urge.

The choir has had as many as 52 members. At the present time, however, enrollment in the choir is slightly less. The choir recently sang in a coast-to-coast broadcast over the Columbia network, and has made numerous radio appearances in recent years. The band has made many personal appearances at conventions, football games, and special concerts. The choir rehearses 45 minutes each school day before morning classes get under way.

The band at Boys Town is somewhat handicapped because of lack of instruments. In many cases there are not enough to go around in the two band groups, and two or three boys are forced to share a single horn. Such a situation is not ideal for the band members, but they are trying to make the best of those instruments available, with the hope that some day in the near future kind friends of Boys Town will provide additional instruments so that each member of the band will have his individual horn to toot.

There are but 200 boys at Boys Town now. The Home is taxed to the limit with that number of boys, however. Father Flanagan hopes that this

spring he can start a building program which will enlarge the facilities at Boys Town so that the enrollment can be doubled, or even tripled, to meet the demands upon it.

More than 1,200 homeless or abandoned boys were refused admission to the Home in 1938 because of lack of room and accommodations.

As stated at the outset, Boys Town is actually a village. It has its own

government. The boys at the Home, the 200 "little citizens", elect their own city officials every six months. At the present time blond Sam Turner is the mayor of Boys Town.

Despite the fact that Mayor Turner is honored with the distinction of being mayor of Boys Town, he prides himself equally on being a member of the Boys Town a cappella choir, in which he sings bass.



Even more difficult to crash are the gates of the Boys Town A Cappella choir. Of course, you're welcome if you've got a good voice. But if you haven't, there isn't much chance that some kind-hearted philanthropist will supply one. The choir is one of the busiest features of this city of little men.

Some Comparisons of European Bands

By Jean Back and Lawrence Chidester

Part IV.

Bands of Spain, Germany, and Italy

● **THE MOST FAMOUS BAND IN SPAIN**, and perhaps in the world, was (until the Spanish Civil war) the municipal band of Barcelona. Its instrumentation, given below, is quite similar to the Italian system.

This band played, almost exclusive-

ly, music written or transcribed for it by the conductor, Lamotte de Grignon, who was assisted by his son. The performance of the Barcelona organization was so outstanding that any attentive listener wondered why there are not more bands of this class in the world. Interpretation, intonation, and sonority were equally fine. Playing Spanish or foreign mu-

sic, playing with the great organ in their concert hall, accompanying a vocal or instrumental (even string) soloist—all was done in an exemplary way. Its membership was entirely professional.

Other outstanding Spanish bands were the Municipal band of Madrid, and the Guards band (formerly Guardia de Halebarderos, later Guardia Republicana). What has happened to these Spanish bands during the civil war, we do not know.

Municipal Band of Barcelona

Piccolo	1
Flute	5
Oboe (1 Eng. Horn)	3
Bassoon	2
Sarrusophone (Contrabass)	1
Clarinet A ₄	1
Clarinet E ₃	3
Clarinet B ₃ 1st	8
Clarinet B ₃ 2nd	8
Clarinet Alto	2
Clarinet Bass	2
Saxophone Soprano	2
Saxophone Alto	2
Saxophone Tenor	3
Saxophone Baritone	2
Saxophone Bass	1
Horn	4
Trumpet C	3



Municipal Band of Scheffhausen, Switzerland, was the first band in the northern part of that country to adopt the Italian instrumentation. Other bands in northern Switzerland use the German system; in the western part they use the French system; in the southern part the Italian system.

Trumpet F	3
Trombone	4
Fluegel Horn E \flat (high)	1
Fluegel Horn B \flat	2
Alto E \flat	2
Baritone	2
Euphonium	4
Tuba E \flat	2
Tuba BB \flat	2
String Bass	4
Percussion	5
plus:	
Xirima tiple	1
Xirima tenor	2

Total87

(The xirima is an oboe-like instrument with a rather rough and very penetrating tone. It is a typical Catalan instrument as used in the *Cobias* or Catalan folk-dance orchestras. The xirima is a double-reed instrument, but it is played more in the style of a brass instrument with much double and triple tonguing.)

As will be brought out in Part V, German bands are not very interesting. This is due more to their method of scoring than to their instrumentation. It has been impossible for us to obtain information about any outstanding German band; in fact, we are not sure that one exists. However, we can present the instrumentation of a typical regimental band and of the more elaborate Air Force bands.

German Regimental Band

Flute	2
Oboe	1 or 2
Clarinet E \flat	1 or 2
Clarinet B \flat	6 or 8
Bassoon	1 or 2
Fluegel Horn B \flat	2 or 3
Trumpet B \flat	2 or 3
Trumpet E \flat	1 or 2
Horn	3 or 4
Trombone	3 or 4
Baritone	2 or 3
Euphonium	1
Tuba F, E \flat , B \flat	4
Percussion	2

In Germany only the bands of the Air Force have authorization to use saxophones. Note also in the list below the great variety of instruments used.

Bands of the German Air Force

	30	40	54
	Men	Men	Men
Piccolo C	1	2	2
Flute C	1	2	2
Oboe	1	2	2
Clarinet A \flat	0	1	1
Clarinet E \flat	1	1	2
Clarinet B \flat	6	6	9
Alto Clarinet F	1	2	4
Bass Clarinet B \flat	1	1	1
Contra-Bass Clarinet	0	0	1
Bassoon	0	0	0
Soprano Saxophone B \flat	0	1	2
Alto Saxophone	2	2	2
Tenor Saxophone	1	1	1
Baritone Saxophone	0	0	1
Cornet E \flat (high)	0	0	1
Cornet B \flat	2	2	2
Trumpet B \flat	2	2	0
Trumpet B \flat (new small bore)	0	2	2
Horn B \flat	2	2	2
Horn F	1	2	2
Tenor Horn B \flat	2	2	2
Euphonium B \flat	1	1	1
Alto Trombone E \flat	0	0	1
Tenor Trombone B \flat	2	2	2

Bass valve Trombone B \flat	0	1	1
Tuba E \flat	1	1	2
Tuba BB \flat	1	2	2
Helicon Tuba BB \flat	0	2	2
Percussion	2	2	3

The old Austrian system, which still exists in Poland, Hungary, and Czechoslovakia, is quite similar to the German regimental instrumentation, except it has no oboes or bassoons, has as many as 10 fluegel horns, has also bass trumpets and valve trombones.

The present high standard of Italian bands is due primarily to the influence and untiring efforts of Alessandro Vessella, former Director of the Municipal Band of Rome, who died in 1929. Vessella converted the Rome band into a symphonic organization about 1880. His system of instrumentation was officially recognized by the government about 1900, and introduced into all army bands.

The old Italian system of scoring for band was similar to the old German system; that is, the top of the musical gamut was represented by flutes and clarinets, the middle and bottom by brass. Thus, the result was essentially a brass band with woodwinds used to extend the brass register upwards (see Part V). There were as many as six different accompaniment parts written for E \flat trumpet. A mass of fluegel horns (except alto and baritone) gave the desired brass effect, and substituted for the missing oboes, bassoons, and saxophones. In general, there was no conception of a homogeneous body of instruments and no possibility of artistic transcriptions.

Vessella's plan was to use the best elements of the French and German bands in a complete reorganization, which he tried and developed in his own Municipal band of Rome. He introduced a complete range of saxhorns and saxophones, oboes, bassoons, tympani, sarrusophones, alto and bass clarinets, cornets, and string basses. He reduced the number of E \flat trumpets but kept one ophicleide (a keyed euphonium) in order to play some of the old music with the proper voice of this instrument.

Not only did Vessella introduce new instruments into Italian bands, he also experimented until he obtained the proper balance between sections. Thus with complete choirs of brass, woodwind, and saxophones, and good balance between them, Vessella could reproduce orchestral literature in faithful transcriptions and could give composers an incentive for writing original music for symphonic bands.

Alessandro Vessella, incidentally, is the author of a comprehensive treatise on band instrumentation from the

Italian point of view. The book is called *Studi d' instrumentatione* and was published by Ricordi at Milan in 1932.

The chief Italian staff bands of today, consisting of 80 to 90 performers each, are the Carabinieri (State) Band, the Marines (Royal Court) Band, and the Band of the Rome Police (formerly the Municipal Band of Rome). Below is an example of their instrumentation.

Typical Italian Staff Band

Flute & Piccolo	4
Oboe	2 or 3
Bassoon	2
Clarinet A \flat	1
Clarinet E \flat	3
Clarinet B \flat	16 or 20
Clarinet Alto	3 or 4
Clarinet Bass	2 or 3
Clarinet Contrabass	1 or 2
Saxophone Soprano	1
Saxophone Alto	1 or 2
Saxophone Tenor	1 or 2
Saxophone Baritone	1
Saxophone Bass	1
Contrabasso ad Ancla	1
Cello	2 or 4
String Bass	2 or 4
French Horn	4
Cornet	2 or 4
Trumpet E \flat or F	2 or 3
Trumpet B \flat	2
Trombone Tenor	2
Trombone Bass	1
Fluegel Horn E \flat	1
Fluegel Horn B \flat	2 or 4
Alto	2 or 4
Tenor Horn	2
Euphonium	4
Tuba E \flat	2
Tuba BB \flat	2
Percussion	3 to 6

The fourth and last installment of Mr. Chidester's edifying series on European bands, "Part V, Concluding Observations", will appear in a following issue of *The School Musician*.

On the Cover of This Issue

Thrice a Winner

Shelbina, Mo.—Frank R. Thomas, tuba player in the Shelbina public school band, has a remarkable record as a soloist. When he was a freshman, he won a First at the state contest, and a Second at the national contest, held in Cleveland, Ohio. The following year, 1937, he was again in the top rank in state competition and eligible to the national, but he didn't go. Last spring at the Regional held in Omaha, Neb., Frank was awarded a gold medal for earning a Division 1 rating.

Frank plans to enter the regional contest again this year, and he hopes to "bring home the bacon" once more. He intends to continue his musical career. O. O. Humo is his director.



10th Annual A. B. A. Convention

Fort Dodge, Iowa, February 26-March 1. Karl King, President

● **THE SCHOOL AND COLLEGE BANDSMAN** prefers to play standard and classical music in formal concert, nearly four to one over parade and pep music, according to an extensive survey, the results of which were revealed in an edifying address on "Music vs. Pageantry" by Gerald Prescott of the University of Minnesota before the tenth annual convention of the American Bandmasters Association, held in Fort Dodge, Iowa, February 26 to March 1.

Activities of the four-day meet crystallized around the prime objective of the association, to promote and improve bands and band music in America. The work of President Karl L. King over the past year, in assembling and arranging a program of intensified cultural and inspirational value, bore rich reward to the entire membership. The influence of this convention will be far-reaching in its promotional effects.

But the social interests of these hundred professional kinsmen, drawn together in a common interest, was a matter also for which the group's inimitable President King did not neglect to prepare. Civil, social and service clubs of the city pried open their richest chests of hospitality, and the convivial wines of cordiality flowed freely from the tankards of royal welcome.

On Sunday afternoon, members listened to a special broadcast of Frank Simon and his band from Cincinnati, a program dedicated to the A. B. A. convention. Mr. Simon was president of the association two years ago.

Elks of Fort Dodge opened their exclusive club rooms on Monday night and laid a king's table of pheasant. Then, too, as the president explained, "take the minds of bandmasters off Bach", they entertained with four slugging, boxing bouts, in which the leather smacked like tympani and ring ropes were sometimes stretched like fiddle strings.

At the formal banquet Tuesday evening, Clate Chenette, Ames, Iowa, bandmaster and former lariat and saddle star of stage and screen, stole the show with his rope feats, his Fort Dodge follies and his pistol marksmanship, including the William Tell act, ala Western. The gorgeous dinner was made the more digestible by lack of speeches.

Wednesday night, grand concert was presented in the packed-to-capacity Fort Dodge high school auditorium. President Karl King's Fort Dodge



Sidney Mear, former national cornet solo champion, was the prize favorite for autographs following his brilliant performance at the A. B. A. annual grand concert.

municipal band, augmented by several A. B. A. musicians, including Eddie Mear in first chair cornet and Secretary Glenn Cliffe Bainum at the "kettles" presented a concert of extraordinary professional class and musical finesse. Twenty bandmasters who have made international podium fame conducted the band through a fast-moving program of music composed almost in its entirety by members of the association.

Two sparkling highlights shone in the concert. One, a cornet solo, "Andante and Scherzo" by Barat, was played by Sidney Mear, who, a few years ago won school music fame as a national solo contest winner. The number was conducted by his father, Eddie Mear, director of Municipal and high school bands at Whitewater, Wisconsin. Sidney was on his way to San Francisco for an engagement with the Goldman band at the Treasure Island exposition.

Another thriller of the concert was a surprise tribute to President Karl King, in the performance of a special arrangement of that composer's many famous marches. C. L. Barnhouse of Oskaloosa, Mr. King's first publisher, conceived the idea of the arrangement as a special tribute to his life-long friend, and engaged Harry Alford of Chicago to make the arrange-

ment and planned with Harold Bachman, director of the University of Chicago band, to conduct the number instead of one for which he was programmed. The fantasy was based on King's "Barnum and Bailey Favorite" march with introductions through the theme of "Night in June", "Princess of India" and many other of those familiar tunes that have made the name, Karl King, famous in band music.

Dr. J. R. Forbes of Fort Dodge was prominent in the social affairs of the convention.

Peter Buys, famed municipal band director of Hagerstown, Maryland, was elected president, succeeding Karl King, and the 1940 convention will be held in his home town. Other officers are Captain R. B. Hayward of Ontario, vice-president, and Glenn Cliffe Bainum of Northwestern, re-elected secretary-treasurer. Directors for the coming year are John J. Richards, Sterling, Illinois, Victor Grabel, Tulsa, Oklahoma, A. R. McAllister, Joliet, Ill., Dr. C. F. Putnam of Fargo, North Dakota and Captain Howard Bronson, of Mt. Morris, Illinois.

The American Bandmasters Association expresses its deep appreciation and gratitude to Karl King, host and retiring president, for one of the finest, most profitable and enjoyable conventions in its ten years' career.

Time Out for America's Most Pampered Bandmasters While Banquet Tables Groan and a Mountain of Entertainment Comes to Mahomet



It was a triumph for lovers of the "sweet potato" when these famed baton walters, Harding, McAllister and Hayward swung out in a melodic ocarino trio. Their concert schedule is completely sold out.



Chauncey A. Weaver, center, greeted here by Buys, left, and President King, came to the convention as special A. F. of M. representative at the request of his President, Joseph N. Weber.



Sidney Mear, former national champion cornetist, played a solo at the annual grand concert; his father directed. Sidney will appear with the Goldman Band at the San Francisco Fair.



Formal addresses were conspicuous by their absence at the otherwise formal banquet given the association by the Fort Dodge Chamber of Commerce, but there was much extemporaneous banter in the lighter vein. Harold Bachman here matches wits with President King. Dr. Harding was presented a plaque, "Don't write, Telegraph."



It would be difficult to say which of the several floor show events should carry away the blue ribbon, but Clate Chenette's tap dancing follies girls in ranger hats and silken brevities unquestionably captured the eye appeal.



The McAllisters of Joliet, President and First Lady of the National School Band Association, appear absorbed in the floor show at the formal banquet. Such a tense moment; Chenette must have been shooting at Karl King's apple.



Rare old fashioned comedy was the special arrangement of "Post and Peasant" performed by playing members of the American Bandmasters Association. With some difficulty, Eddie Mear, above, finally led the group through and beat them to the finish.



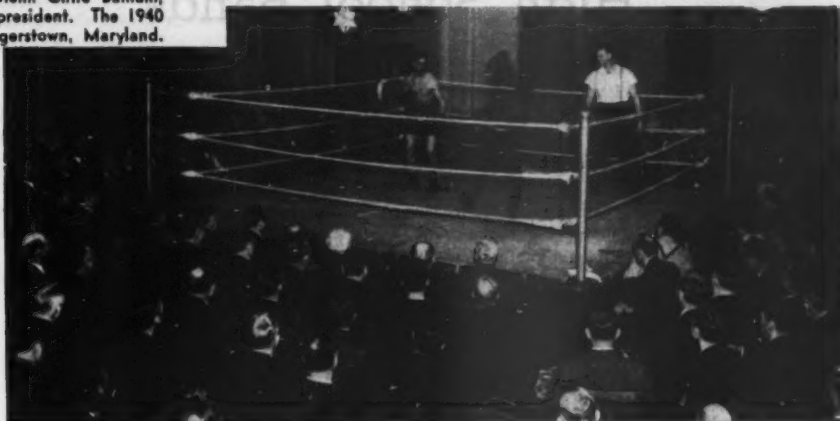
New officers elected are Peter Buys, president, left, Glenn Cliffe Bainum, re-elected secretary-treasurer and R. B. Hayward, vice-president. The 1940 convention will be held in Peter Buys' home town, Hagerstown, Maryland.



A. B. A. ladies at the convention were royally entertained by Mrs. Karl King, center, assisted by her friends, prominent in Fort Dodge social affairs and by the local women's clubs. Teas, luncheons and bridge parties made up their vacation bill-of-fare of relaxation while husbands were "in conference".



Secretary Bainum, who manned the tympani at the grand concert, does some setting up exercises, tries to convince a bystander that he knows his stuff.



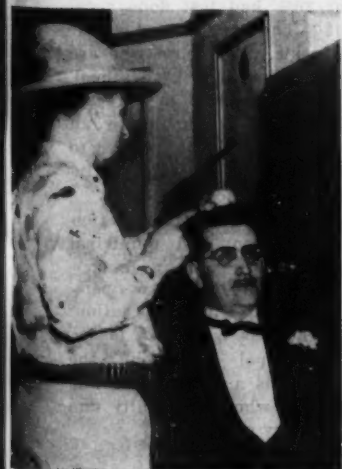
A big, bad night was had by all at the pheasant dinner party given the visiting A. B. A. by the Fort Dodge Elks Club. Three bantam-weight bouts and a heavy-weight slugging match fascinated the podium gentlemen, "unaccustomed as they are". The stag was one of the big social thrills of the convention and included everything up to midnight lunch.



Dick Hayward and Harold Prescott crane their necks in an exciting moment at the Elks party ringside. Prescott wets his embouchure.



They took it calmly. A bandmaster can develop more perspiration over a Strauss waltz, or a delicate rhapsody than by the hilarious enthusiasm generally expected of ringside spectators. But the thrill is just as great, with or without gestures.



It must have taken faith for Karl King to let a bandmaster, Clate Chenette, shoot an apple off his head with a .48 at 20 paces. But he did it.



Annual convention of the A. B. A., now in its tenth year, draws together old friends scattered throughout the United States and Canada. Here, McAllister, King and Hayward greet each other on arrival in the hotel lobby. The register included New York, Canada, California and Texas.



Even associate members, representing only a third of the entire A. B. A. membership, came in for substantial recognition at the tenth annual convention in Fort Dodge. The registration desk passed out badges according to rank. Everyone was tagged and identified.

All pictures in this group were made by Karl King, Jr., son of the contemporary "March King."

Carleton Stewart, Director of Mason City, Ia. School and City Music, Addresses the A.B.A. on the Proper Relationship Between Municipal and High School Bands

● OUR GENIAL PRESIDENT, Karl King, said that I was chosen to speak on the subject, "Proper Relationship between Municipal and High School Bands", because I am the director of both organizations in Mason City. However, I have held both of these positions simultaneously but one year, so what ideas I might have at present are not necessarily the result of experience, and I admit they are subject to change. Will you also pardon an occasional reference to our local situation because I believe it is not an exception, but is representative of at least a good many other cities of similar size in our United States? In order to arrive at the proper relationship between these two organizations, I believe it first imperative that we consider the objectives and functions of these two groups.

The other day I asked my principal to express in his own words, "Why do we teach music in our public schools". His answer was as practical as the man is himself. I quote: "We offer music instruction to students who want musical training to the full extent of their ability to take it." You can immediately see that the educators' estimated value of music in the schools is not placed upon the concert performance, the stadium performance, or the contest record, but is placed upon the value to the individual who participates, in living a more fruitful, joyous, cultural and abundant life.

I believe that it is not necessary for me to enumerate the benefits the individual will derive from studying music in the schools, to this group, as we all are well informed on the merits of our art to the youth of our nation, but the point to remember is that music is taught in the schools and accepted as a worthy educational subject, for what it will do for the individual who participates, and the "end product" or "organization's performance" is of secondary consideration. This does not mean that the organizations in which they play should be of low standard; on the contrary, where music fundamentals are best taught and highly specialized training is available, you find the finest organiza-

tions, because the individuals have been better and more thoroughly trained; they have received *individually*, the most benefit.

Let us now consider the objective of the Municipal Band. Our city manager, Mr. Barclay, says, "Our people want music as justified by not only a vote, but the crowds which attend in increasingly large numbers; therefore, we maintain and support a band." To me, there are two divisions of municipal bands and they classify themselves not so much on the population of the town or city, as to how their money is raised, although I think there are more of the small towns under this first classification than the larger places.

In this first classification, the Chamber of Commerce, or a like organization, takes an active part in seeing that the band's activities definitely affect and stimulate trade in their stores. They insist that they play in the center of Main Street or, if there is a reasonable amount of agitation by the merchants themselves, that they play one concert at one end of the town, the next at another. The merchants will keep their stores open, have their sales at these most opportune times, use the band as pure ballyhoo, and as additional incentive to visit their stores. This band often has outside disturbances and noises and an abundance of talking to cope with, which necessarily limits their programming to that of loud, boisterous nature. A soloist or specialty will help because, in standing up, there is a certain amount of attention and respect commanded. The director and his musicians in this case, are used for purely commercial reasons by merchants of the town. But I believe conditions for this band are materially improving, for more and more people are demanding that they have a comfortable place to sit, they are building fine band shells and are beautifying the grounds that they may, in peace and complete relaxation, listen to a well-rendered concert. Thank heavens for this!

This second division of bands is one in which Fort Dodge, Mason City and

many, many others fall. The town supports a municipal band for entertainment value to the community and its guests, entirely divorced from commercialism. Two or three concerts and as many rehearsals a week are held during the summer months (some have concerts in the winter also). The crowd attendance is generally tremendous and is growing year by year. Its patrons are made up of people from all walks of life and having varied degrees of social prominence, but they are all there seeking the same thing—a fine entertainment which relaxes and brings out those emotions which are innate in every living soul—their evening being complete when they have heard strains from the great masters, which have thrilled people of all centuries—when they have heard soloists and novelties, light music, and even currently popular melodies which they hear nightly via radio. A beautiful spot of the city with facilities for handling a crowd comfortably, is provided and these people expect quiet and order. They come to relax—to see—and to hear!

A mighty critical audience, these people! Practically all own or have access to radios, and every performance made by our municipal bands is unconsciously compared to the finest bands and orchestras in the country. If our programs are not as entertaining or as satisfying as those on the air waves, they will stay at home and turn the dial—all of which brings me to the summary.

In this mass production of adolescent musicians who will some day become adult citizens, there are only a few who will become proficient, but all are interested and have a distinct appreciation for instrumental music. A recent scientific research made in one of our prominent symphony orchestra halls, showed that 75% of those attending had at some time, done both vocal and instrumental work—that 20% had just done vocal and only 2% had just studied appreciation of music. For those who are outstanding musicians in high school, we have a definite place in our municipal bands and it should be an honor, a privilege, if you please, to belong. It should be a reward for intensive drill and accomplishment.

Needless to say, full co-operation between high school and municipal band directors is most necessary, and with that whole-hearted co-operation, you have a most happy situation. The high school is a perfect feeder for the municipal band and the municipal band is a definite and fine place for those who have ability and ambition to carry on.

The Works of the National School Band Ass'n As Related at the A. B. A. Convention by A. R. McAllister, President, N. S. B. A

● THE NATIONAL SCHOOL BAND ASSOCIATION is an educational institution and with its cooperating organizations—the National School Orchestra Association and the National School Vocal Association—working under the general sponsorship of the Music Educators National Conference, endeavors to make it possible for every child to have musical training in the branch of music which most appeals to him.

As a band man, I conscientiously feel that I am in the best of the several branches and that we have the most to offer. However, I am willing to concede to the leaders in other branches, the right to think likewise regarding their work and to accord them professional respect and recognition.

The National School Band Association has three principal objectives:—musicianship, sportsmanship, and citizenship. Further reduced, these would lead to one principal objective, the latter—citizenship. We believe that training in *Musicianship*, which is technically correct, and which includes in its instruction, *Sportsmanship*, will do more than any subject taught in our entire educational system to accomplish the ultimate aim—CITIZENSHIP.

Musicianship

Any activity, to be of value in itself and to authoritatively justify its existence, must be of the highest possible standard. The inspiration and incentive offered by competitions result, first, in much-improved musicianship. Regardless of the subject studied, unless there is a motivating influence, the maximum results are never obtained. Our competitions supply this influence.

Any endeavor in which we may take part in this life, is competition, whether we call it by that name or not. It is also true that it is still somewhat the "survival of the fittest". In our modern competition festivals, which are a means to an end, we believe we have incorporated the newer theory of "live and let live", and of benefiting by comparison.

By using the rating system in these competitions, nobody need lose. We are playing against a standard, and, knowing that others are doing likewise,

wise, sufficient competition enters into our activities to make them inspirational and interesting.

Some may question the desirability for state and national competitions, feeling that sufficient activities of this sort can be conducted within a given school or city. This cannot serve the same purpose, as we are unable to see our own faults which develop and "grow up" with us—and local pride is one of the best means of camouflaging them. We must get out of our local circle and measure our accomplishments with those working under similar conditions in the state and nation. This is mutually beneficial, and establishes an authoritative standard.

The clinics, conducted as the preparatory feature to our competitions, are a most important feature in our activities. To approximate a national standard, it is necessary first to have this standard understood by the leaders of the nation. For this purpose, they are brought together at the National Clinic. There, the work of students is observed and their activities directed by representatives from every section of the country. Needless to say, different ideas and standards are observed during the early days of the clinic. However, methods and ideas change rapidly under this sort of association and participation, and when a given clinic disbands, everyone has

modified the ideas he brought with him. He has seen how to *do things* and how *not to do them*.

Those who are fortunate enough to participate have learned that it appears very easy to secure wonderful results from a fine adult band under an expert leader, but when the responsibility is thrown upon them, they realize for the first time the many things they did not observe, which the director was demonstrating in his masterful handling of the band and the music. This is a challenge to them and they invariably dig in and do what is necessary to correct their shortcomings, and leave the clinic with experience and information which will benefit them, their bands, and their respective sections of the country.

Sportsmanship

What better training in the appreciation of the work of our fellows can we offer than a group of 50 to 100 students observing the fine work done by similar groups from another locality and, by means of their training, appraise the result of this accomplishment. This being done, we hear such remarks as "That certainly is a great band. Its members are a fine bunch of fellows. I am still loyal to our own band, but this other band did some things we didn't do. I am willing to admit that they are good, too".

These activities have developed this spirit of sportsmanship among band directors where it formerly did not exist at all. In the early days, after a contest, the band directors who did not win first immediately got busy thinking up the strongest possible alibis to take back home—either the judges were inefficient or they favored somebody whom they knew, or countless similar accusations. Contrast that with the spirit of one of the finest bands in the country. After a contest in the Middle West, the band and director had a meeting on the train returning home, and sent congratulations to another band, recognizing it as the outstanding band of the country and stating that they were "proud to be included in the same division as they". Or, that of a Southern band, who placed in the second division—the director called the boys together on the train returning home, and stated to them that they had done everything he taught them to do, that he was proud of their work and the only reason they did not win was because he was not good enough and that he was going home and find out what else it took to put that band in the First division, and the next contest, they would "bring home the bacon", which they did. Again, I chal-

(Turn to page 48)

Two Important A. B. A. Papers to Follow

What a State Band Association Will Do for You

By Peter Michelsen, Director of Music
Department
Central State Teachers College,
Stevens Point, Wisconsin

Vivid and Colorful, The Romantic Story of the Band

By S. E. Mear, Director
Whitewater, Wis., High School Band
Watch! Don't Miss

My Ideas on the Manner of Playing

THE French HORN

By Wendell Hoss

San Francisco Symphony . . . Eastman School of Music



The French horn supplies both vocation and avocation to Mr. Hoss. More than anything else, he enjoys playing and teaching this instrument.

● **THE FRENCH HORN** is just like any other wind instrument in the basic principle that length governs pitch. The lowest tone possible on any length of pipe is called the fundamental, and should be considered as number one in its harmonic series. The vibrations of this unit may be divided into fractions, or overtones: into halves, producing the first octave over the fundamental, or number 2 of the series; into fourths, the second octave, number 4; into eighths and sixteenths, third and fourth octaves, and numbers 8 and 16 respectively. The total length, some nine feet in the case of the B flat horn, and twelve, in the case of the F, may also be divided into thirds, giving the perfect fifth above the octave which was number 2 of the series, and this will be numbered, 3; into sixths giving an octave above number 3; and into twelfths, still another octave. Dividing the original length into fifths introduces the third of the major triad, which, of course, will lie between 4 and 6 of the series; into tenths, the same note another octave higher. Other fractional divisions of the fundamental may be made; but none that fit so happily into the accepted scale system.

The tones described above will all occur as open notes on the horn; or, by pushing the first valve down, the

music will go around through enough more inches of pipe to produce a fundamental one whole tone lower, and with the same relative series of overtones. Using the second valve instead of the first lowers the pitch of the original open horn only one half step; whereas using the first and second together, or substituting the third for both of them, gives a series one and one-half tones lower. Second and third together will lower the pitch two steps, and so on. It must be understood, however, that this fractional dividing of the fundamental, or "pedal," tone is not accomplished by any mechanical means; but simply that the air column in the instrument will divide itself into these partials, or overtones, in natural, sympathetic resonance with the pitch started by the lips vibrating in the mouthpiece.

Breathing

No doubt something will be expected at this point on the subject of breathing as being the foundation of all tone production on the horn, just as it is on the cornet or the tuba. Had this matter come up some ten years ago I am sure I could have given specific instructions on every step connected with breathing. Now I am forced to admit that the question is open to argument; and I can only advise that diaphragmatic breathing seems the natural manner of inhaling, and has become the generally accepted method. Where the displacement occurs below the diaphragm, on the intake, and what muscles are to be used in expelling the air, are more controversial subjects.

Your Embouchure

In regard to the *embouchure*, there is little danger in setting the mouthpiece as solidly as one wishes on the lower lip, especially if that lip be tense, rather thick and very firm.

Most players agree that the greater part of the rim of the mouthpiece should cover the upper lip, and that it should rest lightly enough to allow the lip freedom of vibration. Otherwise the tone will sound stiff and be awkward to control. On account of the low range of the horn it is necessary to have a large part of one lip vibrating in the mouthpiece in order to give appropriate weight, or body, to the tone.

Hand in Bell

Everyone, it seems, is curious about the position of the hand in the bell of the horn, and wonders why the right hand should be used for this purpose, leaving the left hand to take care of all the fingering of the instrument. When the original hunting horn, without valves, was first pressed into service as an instrument in the orchestra, the only way of changing the pitch of the necessarily limited number of open tones on the horn was by introducing the hand into the bell in varying degrees of "closed" or "open" positions. It was only natural to assign this task to the right hand, and the left had nothing more important to do than to support the instrument. As valves were added, one by one, to increase the musical possibilities of the instrument, it was to be expected, then, that this fingering should fall to the lot of the left hand; and the right hand remained in the bell, partly because the tone produced with the hand in that position had come to be the accepted quality for a French horn tone, partly because the hand is needed there for muted effects and for more delicate control of tone and pitch.

Muting

Muting is accomplished by closing the air passage very tightly with the hand, noting that the hand must not be stuffed too far into the bell, else the knuckles will bunch up like a bundle of sticks and allow too much air to escape. In muting, the tone

goes up about one-half step in pitch, in addition to taking on a certain characteristic nasal quality. The change in pitch must be compensated, either by a valve built for that purpose, or by transposing. There are conical, brass mutes which accomplish results much the same as with the hand, and requiring the same transposition; then there are more cup-like mutes which do not require transposing and approach in somewhat lesser degree the tone of the horn stopped with the hand. It would not be out of place to observe that in the normal, or "open" position of the hand, the knuckles, rather than the palm, should rest against the metal of the bell for greater freedom of vibration in the tone. (The natural, easy position of the hand in the photo at the end of this article is about the way it should rest in the bell, though, instead of lying horizontally to hold the little horn, to support the bell of a big horn, it should be tilted more to the vertical.)

The Horn's Music

Music for the horn is now commonly written in F; but in older works, before the use of valves—up to, and including, the works of Beethoven—one may expect to find anything in the way of transposition, since they changed the pitch of the horn, by means of set pieces, to suit the key of each composition; all written without signature. It still is more uncommon than not to find a key signature at the beginning of a horn part—which, I hope, does not reflect on the intelligence of horn players as a class.

Transposing

In transposing, the system of solfeggio used in France and Italy seems worth the extra study required to learn it; that is, the substitution of another clef, instead of the visual spacing up or down on the staff. (Try reading your E flat horn parts in the bass clef, one octave higher, and adding three flats, and you will see how it works.) Of course this gives the notes in their actual pitch, which is another thing I should like to recommend to the horn student. That is: that G on the piano should be thought of as G on the horn—even if it should happen to lie on the fourth line of the staff. Using the "c" clef on the second line would correct this discrepancy in the F horn parts.

But, whether one thinks of pitch in F or in C, above all, in playing a double horn, treat the whole instrument as if it were built in one pitch, and do not shuttle the pitch sense back and forth between F and B flat every time the thumb valve is

used. Furthermore, learn the bass clef, at least, as a separate clef, even though you do not use the remaining clefs for transposing purposes, and avoid that abominable practice common to so many horn players, of treating notes in the bass staff just as transpositions from the treble.

There is an unaccountable discrepancy in writing horn parts in the bass clef which has somehow succeeded in establishing itself as a tradition. Instead of middle C:



written:

as one might normally expect to find it in the bass staff, it is often transposed a whole octave lower. Sometimes it will be found one way and sometimes the other, and one has to judge by the context, which octave to use. It may be a help, though, to remark that the German publications favor the low way of writing in the bass staff, and the French prefer the high, or normal, manner.

Ideal Ear Training

Perhaps the easiest of all brass instruments to blow, the French horn is at the same time the most treacherous and the most uncertain in its intonation. No two notes seem to be in tune together, without some favoring of hand or lip; and, unless inwardly one hears each tone very definitely

before attacking, the result will be a note out of tune, if not missed altogether. For this reason, the study of the horn is the best course in ear training one could devise.

Golden Voice of Music

With graceful curve and golden voice, the horn is a delight both to the eye and the ear. Alluring to the senses, it is yet a creature of moods and whims, fickle and undependable, whose response must be cultivated through gentle persuasion rather than by stormy methods. Never allowing itself to be mastered—always promising more—at once the rapture and despair of its devotee, it keeps urging him on to greater endeavor to try to realize more fully the potentialities of such a glorious expression. It is the clear note of deep green woods, the upsurging of strongly felt emotions, the limitless calm of a starry sky, the glory of the noon-day sun.

A compelling, dominating tone in the orchestra, the possibilities of the horn for solo playing, whether with accompaniment of piano or orchestra, have not begun to be fully realized. There are fine concertos by Mozart, Haydn, Strauss; a sonata by Beethoven; ensemble pieces by Brahms, Schubert, Beethoven, Haydn and Mozart; not to mention countless similar pieces by lesser known composers, which offer the horn student a great store of pleasurable musical experience. And, it is to be hoped that increased study and performing of these existing works will excite interest in this field and attract new composers to write more and finer works for this matchless instrument.



After all, though it is not easy to acquire complete mastery and make the thing perform for you, there is nothing about the French horn that should frighten one. See how calmly and subjectively it lies in the palm of one's hand. But, on second thought, there must be something wrong here. Yes, this is a miniature model, made by Carl Geyer of Chicago. But it certainly had us fooled for a minute.

Will You Achieve Your BEST at the CONTESTS?

By Henri Minsky, Director of Music
Northeastern Teachers College, Tahlequah, Okla.

● **THOUSANDS OF MUSIC STUDENTS** all over the country are now busily preparing solos and ensembles for the district, state and regional contests. Generally speaking, performance will attain a standard never before accomplished in school music competition. Specifically, very few will perform to their own as well as their instructor's entire satisfaction. Many reasons can be advanced for this, some of which may be recognizable prior to the contests, and remedied, while others will just "happen" for no accountable reason, and for which there probably won't be time for a remedy. Causes for poor performance, such as stage fright, mental and physical stress under strange environments, too much last-minute practice, and the general excitement of a music competition, are recognizable by student and teacher alike, and both are probably taking steps to lessen the possibility of one or all of these things endangering the student's playing.

That which may not be dismissed so easily is the thing that we may

call the "artistic" rendition of a composition, the element that brings the piece down to the finest point of interpretation that marks the difference between a mediocre performance and a truly artistic one.

It is unnecessary perhaps to mention some of the more common things to increase the musical effectiveness of any composition; however, I shall touch lightly on them.

1. When you have chosen to learn a certain solo, find out all you can about the composer, his life, manner of living, style of writing, his aims, and his influence on music in general. This information will bring you closer to the composer himself, and place you in the proper spirit to reproduce his music.

2. Study the composition carefully, paying particular attention to tempo, key signatures, and interpretative markings. If you don't know the meanings of certain Italian and French words, look them up without fail.

3. Practice the composition carefully, making sure that you get all

the notes, right, and the rhythms as straight as possible. Slower passages should be played in tempo, but movements marked for higher speeds should be practiced slowly, NEVER UP TO TEMPO. If you practice rapid passages containing sixteenth and thirty-second notes too fast, your performance will sound sloppy because the chances are you will not articulate every note clearly. Somewhere, a note or two will not sound. Occasionally, it is advisable, in rehearsing with your accompanist, to assume a high speed on the fast passages, but do not make a habit of this. If you lay the groundwork slowly, you can play at any speed you like. Finally, never attempt to play a fast passage faster than you are capable of doing. This is a common error made by contestants everywhere, and instead of impressing the judge with your ability (?) to play speedily, it only points out to him your poor musicianship.

4. The interpretation of the piece comes next, and very often this is the point which marks the difference between a so-so performance and a truly artistic one. A person who plays with flawless technique, good tone, and yet in a mechanical style, will not get as far as the fellow who not only has technique and tone, but also an artistic interpretation of his number.

In this connection, let me advise you to acquire the "vocalistic attitude" toward your playing. Listen to the way a professional singer handles this, either on the radio or on phonograph records. You will find a style that has "warmth" that is usually lacking in your instrumental playing.

Last year a local student who was entering a Tri-State meet in clarinet came to me for some advice in interpreting the *Mignon* "Polonaise". I first heard her play, and found that she had mastered the technique of the piece, and her tone was adequate, but she was giving a rather colorless performance. I told this student to get a record of the original selection sung by a great operatic soprano, and then to play the piece as nearly like the soprano was singing it as she could. The result was a truly artistic rendition of the piece, and the student was able to get a Superior rating in that contest, and several others. One judge wrote on her comment sheet: "This is the best interpretation I have ever heard of this number." No surprise that—wasn't it based on the interpretation of a great opera star?

5. As a final word, please let me advise you to work diligently on the points that your instructor tells you to work on. After all, you must have the benefit of his wider experience, but

Official Band Contest Cut

Class A

Schubert's UNFINISHED SYMPHONY, new arrangement by Lucien Calliet, published by Carl Fischer, Inc.:—Do not repeat the first strain.

Class B

Required, JOLLY ROBBERS OVERTURE by Suppe, published by Sam Fox, no cuts.

Class C

Required, OVERTURE MILITAIRE by Skornicka, published by Belwin, no cuts.

(Signed)

A. R. McAllister, President
National School Band Ass'n.

you can lighten his burden immeasurably if you try to exercise a little judgment of your own, and really think your problem out instead of "just letting it slide".

If you do your very best at the con-

tests, you'll know it was because you were very careful to work things out in detail, and there will be that personal satisfaction that comes from the knowledge that a thing has been well done. Good luck, students!

—but I LIKE Descriptive Marching

● WHEN I WAS IN URBANA, ILLINOIS the first part of January attending the National Music Clinic, I listened with a great deal of interest to Mr. Ray Dvorak's remarks regarding the adjudication of the marching and drilling band. At that time he stated that one of the directors had presented him with a suggestion that all dance steps, goose steps, etc., be discouraged in the marching and drilling contest.

I am coming to the defense of the director who wishes to institute within his organization a certain amount of novelty and variety in order to perpetuate the interest of his organization, and the spectator, who, more than often, foots the bill for these organizations.

The director who believes in the marching band admits and uses as his most convincing argument that the band on the street or on the parade ground captivates the interest of the masses and often is seen and heard only through this medium. It is my opinion that there are indeed many different methods of presenting the band on parade and on the field.

The high school marching contests have done a great deal to raise and further the standards of the marching band, yet often contests can be used as a medium in which the ideas and creative ability of an organization are handicapped. Keeping an organization military isn't the idea of our drill corps and shouldn't be, for a strictly military band isn't what we really want. Thus the reason for the novelties added, such as our fine performing twirling drum majors which certainly enhance the beauty, the thrill and variety of the drill band.

As I see it now, the drill is nothing

By Charles W. Shedden
Director Collegians Band
Kansas Wesleyan University
Salina, Kansas

more than the over-emphasis of the strict rudiments of marching, such as columns right and left, the counter march, obliques, and group movements of increased and decreased fronts. It is already quite evident that a distinct type of step isn't necessary for a fine marching band, such as the short high step, or the strictly military step, but it is rather the unity with which they are executed.

It is quite tiring and uninteresting, I think, to see the band come on the field executing these rudiments with perhaps an addition of a few maneuvers. Could I make the comparison thus, would it be logical to have our concert organizations in contest (or in concert, for that matter) go through the major and minor scales—produce crescendo and decrescendo, ritards and accelerandos, etc. Some will even say that this perhaps might be a proper standard, yet even the most biased will admit that this mechanized method would lack the *spark* and inspiration that goes to make music. Thus the rudimental drill lacks the spark that the *composed interpretative* type of drilling should give to the band.

It is my theory that a drill must be *analyzed* and *composed*. The drill should be descriptive and the rudiments should be used as a means to the end, not the end. A good drill must be composed along the same lines as a speech or a written composition, or even a musical composition.

First, we need an *effective introduction*, second, *the main body*, and third the *conclusion*. The drill must contain the same elements as good music—*unity* and *variety*. Even the march has different suggestive rhythmic combinations and designs, but why should the drill band use strictly marches? 2/4, 3/4, 4/4 and other rhythms at different tempos with fitting steps can be interpreted and produced effectively by a playing group as a unit. But a distinct motive should be behind this interpretative marching at all times.

Many bands for a ten-minute drill use a couple of marches, employing them perhaps for an entire season. It was suggested this year that a required march be performed. This, I believe, would handicap rather than help an organization, simply because the complete configuration of the drill as a whole would be lost. I have often used in one march routine as many as twelve or fifteen tunes; understand, these were not full-length tunes as compared to a standard band march. I used this variety of numbers to capture the tune of the day or perhaps a folk song, a greeting or a farewell tune. In other words, I mean snatches of melodies (sometimes only sixteen or thirty-two measures long) that could be recognized and interpreted by the audience. Also, we have different types of audiences, influenced by the type of gathering. Each tune has a distinctive purpose in the story of the drill and the tunes are quite suggestive of a type or step that adds to the variety and to the effectiveness of the drill. The drill band is a show organization and even this show must be organized.

This might sound very complicated but it is as possible to have a type of notation for the drill as it is to have a choreography of the ballet. I personally use (and I am acquainted with other band men who have) a system for notating and composing a drill in strict correlation with the music. This is really descriptive drilling which I think is the true art and new school of the drill band, not the stereotype standardized rudimental exhibition.

With these remarks I realize I will be asked such questions as, "Is it good taste?" "Isn't it out of place?" I know that at all times we must have in mind the dignity of our organization which includes the personnel and the type of organization. At the present time I am working with two entirely different type marching units. One, a girl's band of seventy pieces of high school age, the "Legionettes", The Original Girls Dancing Band, does intricate steps, many of them typical of the dance. Yet on the other hand, the Kansas Wesleyan University Band,

(Turn to page 36)

Technique of the Brass Winds

An Article of Method

By Paul S. Ray and Stanley Vesely

Coe College, Cedar Rapids, Ia.



Paul S. Ray and Stanley Vesely, who collaborated in the preparation of this article.

● HE WHO KNOWS NOT the art of respiration will be unable to master a wind instrument. Mastery is acquired by proper use of the fingers, the embouchure, the facial muscles, the tongue, the throat and the breath. These should be correlated and employed in an involuntary manner as one unit or linear function. To attain this end, we should direct our attention first, to breath management and an open throat. These are important if we are to acquire control, economy, intensity, and an even flow of breath; also a loose throat, tongue, and flexible facial muscles. Proper breathing will insure breath in reserve.

A student attempting to overcome his sedentary habits of breathing, undoubtedly, will make the wrong approach. His first thoughts are: "How much air can I humanly force into my body, or, how much air pressure can I develop?" If he breathes by lifting the shoulder, chest, and collarbone, the exhalation must be controlled by the throat. The tongue action will be impeded because the throat is constricted. This is a common fault. If he does this before starting to play, he feels that he will be able to sustain better and play the high register more easily. This is not true but because of the increased muscular rigidity of the neck and trunk of the body and because of the energy expended, he feels some assurance that there will be improvement. One may apparently strive to inhale and exhale properly and still release the breath with the throat. The breath, if well regulated, must be attended by the constant thought about an open throat. A determination must be made to lean on the breath, relaxing the neck and shoulders and placing full responsibility upon the respiratory muscles.

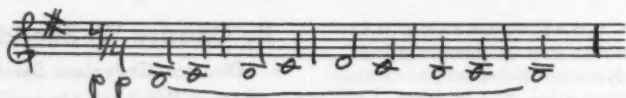
Correct Breathing

Diaphragmatic rib breathing is universally recognized as the natural and proper method of respiration. The chest, or lung cage, may be likened to a cone-shaped pail with a flexible convex bottom and flexible sides. The lungs resemble two elongated or conical balloons. These are fastened to

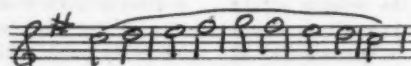
an open pipe. The pipe or bronchi in position is like an inverted "Y" and extends through the closed top of the pail.

The diaphragm is a muscular and tendinous partition, shaped somewhat like an inverted cup. This is similar to the bottom of the pail and is the floor of the thorax. It is the partition

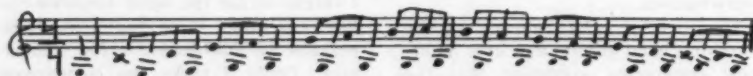
between the chest and the abdomen. During inhalation, the diaphragm descends or flattens. This action pushes down the viscera and enlarges the lung cage. This is noticed by a general expansion below the breast bone. The



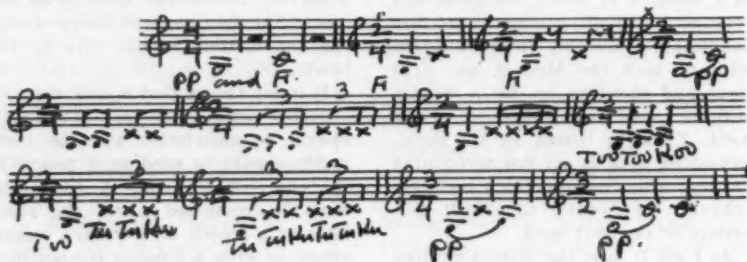
Practice this exercise very softly. Do not force or push the tones. Each tone should be freely sustained or seem to float. On ascending tones "raise wind" or gradually begin to direct air toward upper part of the mouthpiece with the successive rise in pitch. On descending, do just the opposite. The smiling muscles of the face are coordinated with the above procedure by gradually raising the cheeks and lips which gives the shorter lip vibrations for the higher pitches. Considerable time should be spent on this exercise. Then practice the same exercise starting on pitch "A" and working up on each tone.



When upper "G" is reached it may require some force to produce these tones. Work on these until they come through very free. After these are under control, the exercise may be used on higher registers.



The exercises on these intervals will be found in Arban's Method, page 125. In playing the interval exercises, do not move instrument in up and down manner. Some players in playing intervals or scales have a tendency in playing up scales to move the instrument down, doing likewise when playing intervals. This causes tightening of the throat and prevents development of the facial muscles. The instrument should be kept in one position. When these exercises ascend in pitch, raise the "wind" and lift the face muscles. Reverse the procedure on the descending. Relax, not opening lips as tightening the muscles sharpens the pitch. Too much relaxation will flat the pitch. Some players, in playing the intervals of fifth and above, play the upper intervals flat. Lifting the facial muscles will improve the intonation.



ribs expand toward and slightly upward. The lung cage is increased in circumference and depth which causes the air to rush into the lungs.

Exhalation is governed by the ascent of the diaphragm or collapse of the ribs. This must be accompanied by the contraction of the abdominal muscles. During inhalation one should feel an expansion as low in the abdomen as he can still feel an expansion in the upper part of the back. It will seem as if the circumference of the body increases. Exhalation for playing involves the use of the breath which seems to come from the lower part of the trunk, retaining at all times that in the upper part which is held in reserve.

The Tongue

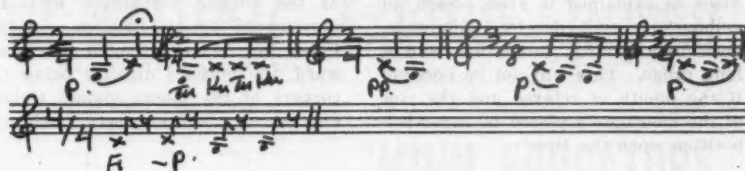
The tongue may be stiffened by employing the swallowing muscles or by a rigid throat caused by improper breath management. The limpness and freedom of the tip of the tongue depends on the looseness of the root of the tongue. Practice this speaking exercise. In speaking, the principles of breathing should always be applied. Speak "ta" or "la" slowly several times with the tip of the tongue and then repeat the syllable as fast as possible. You must always ascertain whether the jaw moves and the tongue stiffens as this will hinder distinct articulation and the rhythm in the spoken syllable. The same principles may be applied in practicing tonguing on an instrument. The root of the tongue might be compared with the wrist. If the wrist is held rigidly it will not allow any independent action of the fingers. If the wrist is flexible, it will permit the fingers to move freely.

The Embouchure

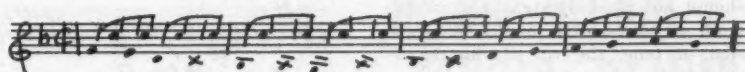
In playing a brass instrument, the tone is produced by the vibration of the lips in somewhat the same manner that the air vibrations are produced by the vocal chords in singing. If the mouthpiece is placed too firmly against the lips and pressure is used in producing the tone, the lips cannot vibrate freely. Practicing softly and playing with freedom allows the lips to vibrate. This does not mean that the mouthpiece should barely touch the lips. A certain amount of "firm setting" should be used but one should not press the mouthpiece against the lips, especially when playing in the upper register. If too much pressure is used it "locks the lips" and does not permit free vibration.

The mouthpiece should be placed one-half on the upper lip and one-half on the lower lip. The lips should be together. The rim of the mouthpiece should touch the outside of both lips, using the facial muscles. Keeping the

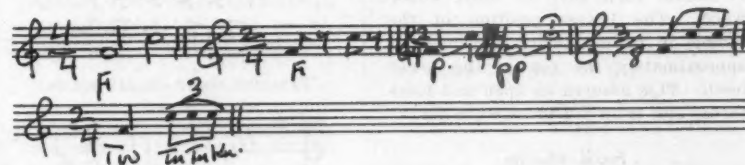
Practice this exercise on the following models.



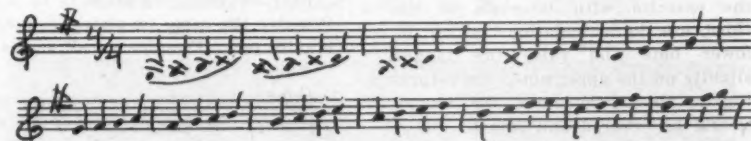
In Arban's Method, page 126, will be found these interval studies.



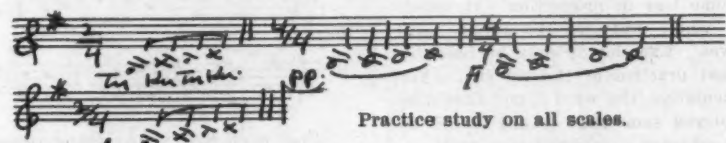
Use the following models for this exercise.



Scales should be played very softly and slurred. In playing scales, do not use force or tension on any tone. It is better to miss a tone than force it through, as all tones should be sustained freely and easily. In this way, the upper register will be developed and played with freedom and ease. Considerable time should be spent on each scale. Scales should also be practiced in one breath, FF, and should also be practiced very slowly, FF, with legato tongue. The exercise should be played in keys of A flat, A, B flat, B, and C. The tonguing for the above scales should use the articulation "Too" for quarter notes, "Tu" for eighth notes, "T" for sixteenths. Also practice pp, "Tah" for developing fast single tonguing.



This exercise should be practiced slowly, ppp, with a legato tongue. Tones should not be forced. Slur the group of four notes. Also practice on following models using articulation "Tah", piano, for fast single tongue.



Practice study on all scales.



lips together and placing the mouthpiece as explained is vital. Such an embouchure will develop endurance, good tone quality, intonation, and a long range. This will not be possible if the mouth is relaxed and the rim of the mouthpiece placed in any other position upon the lips.

Tonguing

To tongue correctly, the tongue should not move straight against the teeth or between the teeth. On emission of tone, the tip of the tongue should be started from the upper teeth or slightly above the gum line. It should then snap or move downward. The lowest position of the tongue in its downward movement is approximately the top of the lower teeth. This assures an open and loose throat and is an aid to tone quality.

Facial Muscles

The smiling muscles or cheek-raising muscles of the face should not be confused with the lip muscles. The main function of the lip muscle is to compress the lips together. The smiling or cheek-raising muscles of the face raise the lips upward. They assist in gaining good intonation. Their action is described in some of the exercises.

Lip Trill

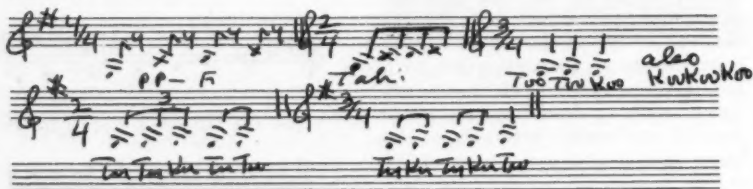
This is a very fast trill performed in the higher registers without the movement of any of the valves. This conclusively proves how the lips, if they function properly, can govern pitch and intonation. In developing the lip trill, the exercises in Arban's Studies, page 44, Exercise 22 should be used. This exercise is a preparatory exercise for the lip trill. In practicing this exercise, the entire length of the tongue moves up and down. At the beginning of the exercise the jaw muscles should be tightened. In the exercise with intervals of the third, use the articulation "ta" on the lower note and raise the tongue slightly on the upper note. On returning to the lower note, the tongue should be lowered and relaxed.

The exercise should be practiced slowly on the quarter notes, then on the eighth, sixteenth, and triplets. As the exercise is played faster the extensivity of the movements of the tongue become less in proportion. However, the whole body of the tongue still moves. Exercise 23 may be used for actual practice of the lip trill. For articulation, the word "you" should be employed somewhat as one would do in a whisper or in whistling. Still use the entire length of the tongue. The tongue moves rapidly with a short up and down movement. The throat must be open and relaxed. The teeth should

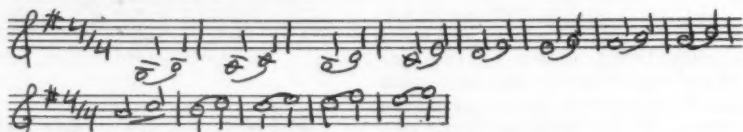
not be set together. The movements of the tongue coordinate with the movements of the muscles of the lower lip. As the tongue moves upward, the muscles directly below the corners of the mouth should tighten and raise simultaneously with the

tongue. Upon playing the lower interval, these muscles return to their former position with the lowering of the tongue. The jaw muscles remain firm throughout the exercise. The lip trill must not be executed by movements of the jaw.

Slur 2 octave scales in one breath, ppp, also play legato, tongue ppp, in one breath.



Practice study on all scales.



Practice pianissimo, slurring to upper interval, tighten face muscles slurring up on interval. Raise wind.



Practice going up scale G to A as written, A to B, B to C, not too fast. Practice the same on sixteenth notes; play first two bars several times in one breath, ppp. Practice on all scales.



Play each bar, pp, as many times as possible in one breath. Considerable time must be spent on each bar until it can be played without forcing the tones, then move up a tone higher for the next bar.

When playing in upper register, do not force the upper tones. Practice in all scales.

CHICAGO SCHOOL MUSICIANS PLAN 3-DAY FESTIVAL

10,000 in Big Band, Orchestra, Chorus

Chicago, Ill.—More than 10,000 Chicago school musicians are expected to take part in the largest music festival of its kind ever held in the United States, in three evening performances, March 28, 29 and 30, at the International amphitheater, 42nd and Halsted streets.

Bands and orchestras in 37 city schools are rehearsing under their 52 conductors for the festival. A massed band of 800 players, an orchestra of more than 500, and a chorus of innumerable voices will be features of the three evening entertainments.

And the most thrilling event of all, perhaps, will be the baton twirling spectacle. Fifty boys and girls in gay-colored uniforms will demonstrate amazing dexterity with their sparkling "Spinnos" in dazzling revelry.

Instrumental events are under the direction of Oscar Anderson, Chicago supervisor of instrumental music, vocal under Noble Cain, supervisor of choral music. Others on the executive committee are principals of Chicago schools.

A low admission price of 25c is expected to jam the auditorium for the three nights. Proceeds will go to the Chicago School Children's Aid society, one of the city's oldest philanthropic organizations, supplying clothing and school needs to students who otherwise could not attend.

Two Mississippi Bands Hold Joint Rehearsals

By Theo Murff

Calhoun City, Miss.—The Calhoun City and Houston bands met twice recently for joint rehearsal and parade.

This seems to help each band in sight reading of the other's music and exchanging ideas. Since both bands are in the same class, much time was spent on the required selection for the state contest. The parades help to interest the people of each town in their band and let them compare the showmanship and progress of each band.

More of these rehearsals and also a joint concert in each town in the near future are planned by Director Goss of Calhoun City and Barton of Houston.

Harry L. Alford

Band music in America takes a distinct loss in the passing of Harry L. Alford, veteran arranger and composer, who succumbed to a heart attack on Saturday, March 4. The news was particularly shocking to members of the American Bandmasters Association, with whom Mr. Alford had so congenially fraternized, in the best of health and spirits, at the Fort Dodge convention which closed two days previously.

Mr. Alford, a Knight Templar, was preceded by his wife, Lucille, less than a year ago. He leaves a son, Harold, an airplane pilot, and a daughter, Mrs. Eric Bottoms, a resident of Chicago.

March Music Forum at the Little Red School House

New York, N. Y.—The Little Red School House, experimental school in Greenwich Village, will pioneer in education again, this time in music, at the forum of composers and educators, which will be held at the school on March 11. At this round-table, musicians and teachers will discuss the best methods to train school pupils to be the music lovers, the intelligent audiences of tomorrow.

Participants in the forum are the composers Marion Bauer, Roy Harris, Mark Brunswick, Lazare Saminsky, and the teachers, Evelyn Hunt, Alexander Richter, Louisa Montgomery Roe, Marion Flagg, Abby Whiteside and Edwin Behre.

MINN. EDUCATORS IN BIG REGION 2 MUSIC CLINIC

Minneapolis, Minn.—The program of the National Music Clinic, Region 2, held again this year at the University of Minnesota, February 16, 17 and 18, reached a new high in the par excellence that has characterized these events in the past, sponsored by the Minnesota Music Educators association, for whom this was the 15th annual conference.

Second only to the National Clinic, which occurs each year in January at the University of Illinois, the Region 2 clinic, in addition to the high interest of all music educators within its boundary, draws heavily from its fringe, bandmasters of note as well as the important tradespeople traveling for miles to meet and greet old friends of the Northwest.

An outstanding paper in the oratorical group of events was "Music, the Moulder of Men", by Dean Schweickhard, assistant superintendent of the Minneapolis schools. A brass ensemble demonstration by James Stamp, Minneapolis Symphony orchestra, playing selected numbers from the national required list, brought highly favorable comment.

On Thursday night, the Minneapolis Symphony orchestra presented a concert for the special entertainment of visiting music educators. The clinic was in every respect, a new highlight in the fine record of the Minnesota association.

Only County School Band in No. Carolina



The Berryhill high school band, Route 4, Charlotte, North Carolina, is one of the few, if not the only, school band in the county system in that state. Archie C. Graham is the director.

Leavenworth High School Organizes New Orchestra

Leavenworth, Kans.—An orchestra has been organized recently for students of high school age here, and will meet the second and fourth Tuesday of each month to practice concert music. The junior high school is fortunate in having a period for their school orchestra, a factor which cannot be carried out with the senior high group. The junior high orchestra has been most gracious about playing for programs held in LHS, and in the very near future, the new senior high orchestra will be able to provide music for these and other occasions.

NORTHEAST HIGH ORDERS SWANKY NEW UNIFORMS FOR BAND

Kansas City, Mo.—Band members of Northeast high school here have put in an order for seventy-five new uniforms.

These new suits, which will arrive on March 17, are regulation band officers' jackets. They are black, with the school's emblem, a Viking ship, on the left sleeve, the design being done in purple and white braid. White belts are to be used for concert, and matching belts will be worn for marching. Gold braid, buttons, and salutation cords are the other outstanding features of the jackets.

The caps are modeled after those worn by West Point cadets. Black tops will be used for concert and white for marching, both types being decorated with a small gold pin in the form of a lyre.

The boys will wear a special type of white trousers, which they will purchase themselves and the girls will buy simple white skirts. On the sides of the trousers and the skirts, the band members will sew a narrow purple stripe.

Northeast will be the first high school in Kansas City to have full band uniforms.

Henrotte at Hinsdale

With Pierre Henrotte, former concertmaster and conductor of the Metropolitan opera orchestra, as guest conductor, the Hinsdale Township high school band gave an outstanding performance on Friday, March 3.

J. L. Buckborough, director of the band, can always be depended upon to present a program of unusual merit and this one was of especially fine musical character.

Penn. Band Operates

By Ruth A. Jolly

Mt. Lebanon, Pa.—On February 23 and 24, the Mt. Lebanon high school presented an adaptation of the famous French light opera, "The Chimes of Normandy" by Planquette. A 24 piece orchestra rehearsed by A. S. Mieser, music instructor, accompanied the 6 principals and a supporting chorus of 48. Norman MacDowell, Jack Manheimer, Margaret Lawrence, Martha McFall, Don Ramsay and Ed Colainni played the leading parts.

Overgard, Smith Double Former Triumph In Second Wayne-Detroit School Music Clinic

More than 200 Michigan school band and orchestra directors registered here for the second annual instrumental music teachers' clinic, February 16-18, under the joint sponsorship of Wayne university and the Detroit public schools.

A clinic band, drawn primarily from Detroit's more than forty high school bands, and from other nearby towns in the state, and the Wayne university band, which is under the direction of Graham Overgard, performed most of the contest music.

Instrumental teaching demonstrations were conducted by Ralph Rush of Cleveland Heights, Ohio, and string ensembles and demonstration were conducted by Merle Isaacs of Marshall high school, Chicago.

Fowler Smith, director of music at the Detroit public schools and professor of music education at Wayne University, played a prominent part in clinic activities. The in-and-about Detroit high



Graham Overgard has the floor. Fowler Smith was toastmaster.

school clinic band presented a concert on Friday night.



Strings came in for a big play at Detroit, Wayne University clinic. Here is the quartet performing at the banquet and below, the string ensemble, which was an entertainment feature of the same occasion. Merle Isaacs of Marshall high school, Chicago, directing, was in charge of the orchestral features of the clinic.



Paragraphs About Some Folks You Know

They're All Regional Firsts

Marilyn Olson of Everett, Wash., is just thirteen years old now, but she has taken piano and violin lessons for more than four years, and last year won a First on the violin in Region 1. . . . A charter member of the Bryan, Tex., high school band is marimba-player and drummer **Henry Fulgham**, a First divisioner from Region 6. . . . **Richard C. Norton**, B♭ bass First division winner from Region 4, is taking post-graduate work in the Lowville, N. Y., high school this year, and will enter the Ithaca (N. Y.) School of Music in the autumn. . . . When **John G. Whinery** graduates this spring from high school at Iowa City, Ia., he will attend the University of Iowa, and hopes to play his tenor saxophone in the university band. . . . **Billy Allman**, a sophomore in the Crane, Tex., high school plays the flute and violin, as well as the piccolo, on which he won a First division in 1938. . . . "To a Poppy" by Verroult was the selection played by **Etta Mae Hollinger** of Paola, Kans., when she won a First in Region 9 at Pittsburg, Kans. . . . **Merle McKern**, snare drummer from Blackwell, Okla., had to go 70 miles to take marimba lessons when he first started studying. . . . **Helen Schaad** of Princeville, Ill., whose clarinet playing brought her a First in Region 3 last spring, started out taking piano lesson, then turned to marimba and violin. . . . Washington, Ga.'s **Chase Ward**, who is not only a top-flight flutist, but also student director of the high school band, is a Red Cross live-saver and a senior patrol leader in the Boy Scouts. . . . Having played in numerous school dance orchestras, cornetist **Howard Chandler Rice** of Dune-din, Fla., hopes some day to have a "name" dance-band of his own. . . . Down in McComb, Miss., **John Rea, Jr.**, is laying an excellent foundation to attain his goal of playing his bassoon in a fine symphony orchestra, by consulting the bassoonists in the New Orleans and Philadelphia symphonies every time the opportunity arises. . . . **Bob Asbury**, baritone player in the Charlotte, N. C., high school band, was the only baritone in the radio band when it was first organized. . . . "The Duchess" was the composition which **Louie Cohn** of Borger, Tex., played on his E♭ alto saxophone to win a First division last year. . . . **David Allen Lasley** of Belton, Mo., took up the study of the sousaphone after he had studied the clarinet, although he is just now 14 years old. . . . Middlebury, Ind.'s **Beverly Mendham** would like an E♭ flat alto saxophone chair in a girls' dance orchestra after graduating from high school this spring. . . . **Ruel Smith** was sent by his high school at Glenbar, Ariz., to Los Angeles last year, when he won a First with his B flat tuba, although he's never had any private lessons.

A Cappella Choir on WRTD

Richmond, Va.—Members of the John Marshall high school. A Cappella choir presented an excellent program recently over radio station WRTD, under the baton of their leader, Mr. John Troxell.

The Eavesdropper

Marimba Entertainer

Maryville, Mo.—Billy Tebow with his marimba is much in demand as an entertainer at social affairs in Maryville. One of the First division winners of Region 9, Billy has made a name for himself as an artist through his various public appearances, both competitive and non-competitive. In the spring of '37, he reached the second rank in the regional festival, so he determined to better it, which he did do last year. Now that he has obtained the highest division, all that remains for him to do is to repeat it—and he will.



Billy Tebow

Plays Many Instruments

West Palm Beach, Fla.—The sunny South is developing more and better high school musicians. Sidney C. Wood is one of these talented students who is establishing himself in his home city as an up-and-coming young artist. As one of his instruments, he plays the baritone, his ability on this instrument carrying him to First division in Region 8. He is also accomplished on the sousaphone, and is a talented pianist, and frequently accompanies his fellow bandmen at contests. At the present time, he is concentrating his studies on the mastery of the pipe organ. Frank Sturchio is his inspiring director.



Sidney C. Wood

is a talented pianist, and frequently accompanies his fellow bandmen at contests. At the present time, he is concentrating his studies on the mastery of the pipe organ. Frank Sturchio is his inspiring director.

Composes and Plays Reeds

Milford, Utah—Who can tell but what James Hickman will be one of the world's greatest composers some day, if he keeps up? James is already an accomplished trombonist of the Milford high school band, and a First division winner in Region 10. He has and does play other brass and reed instruments. But he is not satisfied with playing alone, for he is very much interested in composing. If he really wants to write music, nothing can stop him, for there is always more room in the musical world for an-



James Hickman

other Beethoven, or Grainger,—or Hickman! Lots of luck, Jim, on your lofty ambitions.

Fine Clarinetist in Fine Band

Cedar Falls, Ia.—Eleanor Tostlebe is a member of the outstanding band of Cedar Falls high school, under the baton of James A. Melichor. This band has won many prizes at regional contests and Chicagoland Festivals, but Eleanor herself is a medal-winner. Although she plays the piano and the drums well, her best instrument has been the bass clarinet, on which she became one of the highly superior soloists in Region 2. Eleanor is a junior in school this year, and has two more opportunities to equal her achievement of the spring of 1938.



Eleanor R. Tostlebe

To Attend Conservatory

Port Washington, N. Y.—Angelo Manso, First division cornetist, plans to attend a conservatory of music after graduating from high school. His school is in Region 4, and Angelo will finish his senior year this spring.

And Pretty, too

Defiance, Ohio—Mary Partee has reason to look happy, for she is considered one of the better marimba players in the central part of the entire country. In 1938, she was given the placement of Second division at Elkhart, Ind., and in 1937, she was a First among the many contestants. Mary plays in both the band and the orchestra, doing solo work with each. She also participates in vocal music as well, being a member of the mixed chorus, glee club, and the A Cappella choir. After graduation this spring, she will pursue her musical studies at a conservatory.



Mary Partee

Pro-Musica Club Organized

Stockton, Calif.—Eugene Lancelle is president of the newly-organized Pro-Musica club at Stockton high. Others taking active part in this interesting organization include Eleanor Fish, Winifred Hoerl, Vernadine Myers, Kathleen French, Shirley Overton, Louise Gianelli, Nancy Harbert, Edith White and Nancy Brown. This club has presented several excellent programs, including music by the second orchestra, under the baton of Bruce Tomlinson, piano solos, singing by the choral class, and music by a string ensemble. Roland Monteverde directs the

Pro-Musica dance orchestra. President Lancelle has great plans for the future of the club.

Top-Flight Clarinetist

Geneva, Ill.—Francis Jarvis can't help laughing when he thinks how near he came to withdrawing from competition because he felt he wasn't capable. Now he is rated as one of the top-notch instrumentalists of Region 3. After the district and state contests, Francis gained confidence in himself and proceeded to climb to the top of the musical ranks. Now he is inspired to enter as a student conductor, and his goal is that of directing, later on, some instrumental organization, either symphonic or operatic. Francis is the past vice-president of his band, which is lead by Fred R. Bigelow.



Francis Jarvis

Will Go to Denver U.

Chanute, Kans.—Bill Helton is an active musician at Chanute high school, where he is a member of both band and orchestra, and other musical organizations. Not only does he take active part in school, but he is kept busy with bands and orchestra outside, as well. In Region 9's festival, which was held in Lawrence (Kans.) in 1937, he was given Third division. He expects to leave his state and go to Colorado to college, having chosen Denver University as his alma mater.



Bill Helton

Important Band Member

Lenoir, N. C.—Bill Parks was first a member of the Lenoir high school band as a B flat clarinetist, but soon changed to the E flat alto clarinet. On this instrument, he was awarded a loving cup and a medal in the North Carolina music festival in 1937, and in the same year he received the highest rank in Region 3. For quite some time, he has been the flashy drum major of Jim Harper's band, strutting his stuff ever since he was in the eighth grade.

Billings H. S. Seniors Rent Instruments to Lower Graders

Billings, Mont.—Students in Billings high who wish to sell or rent band instruments to grade school students may do so by listing them with an instructor in the music department. Included in this information is the make of the instrument, key, and sale price or rental fee. This system, which was recently inaugurated here, is proving highly successful, according to band director Charles R. Cutts.

The Latest Things in Wax

By John Alden

Symphonic

CONCERTO IN E MINOR FOR VIOLIN AND ORCHESTRA—MENDELSSOHN. Yehudi Menuhin and the Orchestre Des Concerts Colonne, conducted by Georges Enesco. Victor M-531. 8 sides.

When writing this concerto, Mendelssohn kept the idea of making his composition entirely playable foremost in mind. He constantly consulted a violinist to make sure each passage could be played with ease and delicacy. Because of the effect given by his understanding and familiarity with the work, Yehudi Menuhin might well have been that very violinist. The 21-year old artist gives this master composition an interpretation that sounds as simple as water flowing downstream, yet maintains all the exactness and fineness of tone with no sign of effort. He has already established himself as one of the greatest violinists of all time, and thoroughly proves it by his performance on this recording.

The second movement is outstanding. Mendelssohn made it so, but Menuhin adds genius to genius by touching it with a soft brilliance.

This concerto for violin and orchestra was recorded in Europe. The technical quality of some European records has not always been up to snuff. Improved methods may be the reason, we cannot say, but this particular set is excellent. Even the highest notes of the solo violin come through with flawless purity. That keen ears will be fully satisfied, there is no doubt.

A good deal of credit must go to Conductor Georges Enesco, whose handling of the orchestral accompaniment helps to make this recording superb.

THE HEBRIDES ("FINGAL'S CAVE") OVERTURE—MENDELSSOHN. Sir Thomas Beecham conducting the London Philharmonic Orchestra. Columbia 69400. 2 sides.

More Mendelssohn. Variety is the spice of life, and this composer was one man who could live on spice! Don't take us seriously on that, but it is a fact that the man certainly could write varied character music. Sir Thomas Beecham gives a new interpretation of this composition. We detected some very delicately played passages that throw a new light on this work, which more than seldom is accepted merely as a cut-and-dried concert overture—just as an opener on a symphony program. Thanks to Sir Thomas and Columbia!

TANNHAUSER OVERTURE AND VENUSBERG MUSIC AND PRELUDE TO ACT 3—WAGNER. Leopold Stokowski and the Philadelphia Orchestra. Victor M-530. 9 sides.

One might imagine the logical way to play this set would be to start at the beginning of the album and go right through to the end—playing every record in order, but the other evening the "Music As You Desire It" program, a syndicated radio program of Victor Records, presented the *Prelude to Act 3* first, then the *Overture*, followed by the *Venusberg Music*. It seems the only moral is: Play the records as your ear "sees" fit.

It takes a great conductor and a fine orchestra to undertake the recording of

an old war-horse such as the *Tannhauser Overture* and *Venusberg Music*, throw in an extra such as the *Prelude to Act 3*, and turn out something far above the average. Leopold Stokowski and the Philadelphia Orchestra have done it. The arrangement was made by the conductor, yet there are no drastic changes made from the original score such as would blast a familiar listener out of his seat. This was the case in an earlier arrangement made by Mr. Stokowski of the *Tristan and Isolde* music.

The maestro's leaning toward the dramatic gives us a realistic "ear-vision" of the way the music might be conducted if we were to hear it from an opera seat rather than in the concert hall. Both *Overture* and *Prelude* begin easily, almost religiously, and gradually increase in intensity to a point where we would naturally expect the curtain to rise. In between these two comes the *Venusberg Music*—so extremely fierce and urgent that it almost sweeps a listener into its rhythmic madness. As it tapers off to a quieter mood—like a rainbow after a thundershower—we hear angelic strains by a chorus of female voices, which diabolically enough are the Sirens tempting Tannhauser, then a soothing finale of celestial beauty, which indicates Tannhauser resisting temptation.

It is great music beautifully performed and, thanks to higher fidelity recording, we have matchless tone quality.

PHEDRE OVERTURE—MASSENET. Grand Orchestre Symphonique conducted by G. Andoffi. Columbia 69395-D. 2 sides.

Record collectors too often concern themselves with large albums and the more pretentious records, and sometimes let a single recording like this slip by. Most band and orchestra people have played this brilliant overture in concert, and it's good to sit down and play over some of the numbers that invariably bring back memories. Mr. Andoffi has put plenty of flash and color in this performance. Well worth having.

ROSAMUNDE BALET MUSIC—SCHUBERT. The London Symphony Orchestra conducted by Bruno Walter. Victor 12534. 2 sides.

The spirit of the ballet is still with us, and Victor has brought out a European recording of the familiar incidental music to Schubert's now defunct play, *Rosamunde*. Nicely-recorded and well-played, it makes a pleasing single disc for any record library.

RACHEM (MERCY) AND EILI EILI—TWO JEWISH RELIGIOUS AIRS. The Boston "Pops" Orchestra conducted by Arthur Fiedler. Victor 12536. 2 sides.

The Boston "Pops" at its best again. Those of Hebrew faith and other creeds should welcome these two devotional airs, because of their reverent beauty and universal appeal.

The melancholy, haunting spirit of Hebrew music is something apart from the ordinary run of classical music, and it is gratifying that some of it is preserved on recording by so fine an aggregation as the Boston "Pops" Orchestra.

Solo violin and trumpet parts are featured in *Rachem*, and the solo trumpet carries the melody in *Eili Eili*.

(Turn to page 43)

Editorial of the Month

A girl in the Onawa junior high school came to me a short time ago, concerning the arranging of music for some lyrics she had written. She had written to a "song-writing" company, and she had with her the letter they sent in reply. In this letter, she was highly praised for her lyrics, the Chief of Staff stating that hers was one of the finest that he had had the pleasure of examining, and while a few minor changes in the wording were necessary, he felt that by arranging some music to fit the words, the song should "indeed click with the public". He went on to say that these and a number of other special features of their service, all could be hers for a small sum.

Somehow, I was skeptical, so with no reflection on the girl's work, I sat down and wrote two verses and a chorus which were honestly of the calibre that they fairly reeked with an obnoxious perfume!

Sure enough, in about a week, a reply came to me from the same "Chief of Staff", in which he expressed the highest of praises for the lyrics I had sent in, and with their help in arranging, they knew a lovely song would be the result, etc., etc., all for that said small sum.

It would be well, I think for any individual who is seriously considering the publication of his music or words of a song, to thoroughly investigate the character and nature of the company which they contact, and NOT to be too easily persuaded by their promises and personal opinions of the music material. There may be a definite reason for all this excessive flattery.

M. D. Hudleson, Director Instrumental Music Department, Onawa, Iowa.

"Band Night" at Caro

Caro, Mich.—Monday evening, February 13, a group of picked high school musicians from the upper thumb district met in the auditorium of Caro high school for a band festival night. The aggregation was the largest band ever to play in Caro. Many parents and lovers of music filled the auditorium to watch the ten directors, each direct and work the sections on a number. Most of the music was selected from the National Contest List.

Mr. Galen Mirrick, nationally famous band director and teacher, directed the band and did some clinical work.

The meeting was under the direction of Superintendent Phillip Koopman, and Harry L. Wood, Supervisor of Music at Caro. A business meeting was held afterward at the home of the local director.

Activity in Cleveland Band

Cleveland, Ohio—Melvin G. Balliett's band and orchestra of Glenville high school are very busy this spring. On February 26, several members of the orchestra were sent to take part in the all-high school orchestra, composed of the "cream of the crop" of the city's high schools. Those from the Glenville high orchestra included Melvin Ritter, Muriel Carmen, Leonard Ronis, Jerry Sabransky, Jeannette Jones, William Kiraly, Ralph Blumenthal, Selma Blumenthal, Richard Ronis, Harvey Takiff, Leonard Barkin, Shirley Pollack, Edward Arian, Don Pittaway and Paul Smith.

On March 10 and 11, several soloists and ensembles from Glenville will take part in the contests, and the band and orchestra will present their semi-annual concert on March 15.

Do They Look Alike?

They look so much alike even their mother can't tell them apart until they start to play. They are Harold E. Crosier, Jr., trumpet, and Howard D. Crosier, clarinet, of Shelburne Falls, Massachusetts.

Florida Honor Society Has Four New Officers

By Marion Swanson

West Palm Beach, Fla.—The Jay-Cee band of West Palm Beach, claims, among other distinctions, the honor of having one of the two Honor Societies in the Sunshine state. The society has taken as one of its projects for this year, the maintenance of order at rehearsals, and the lending of every possible assistance to Director Frank G. Sturchio.

At the last meeting of the group, the following officers were appointed: Marion Swanson, president; Sidney Wood, vice-president; Anne Martin, secretary-treasurer; Bill Pressler, publicity chairman. Members present at this meeting were Otis McKellips, Cody Goodman, James Stewart, Wyckoff Myers, Frank Odom, Tommy Lloyd, Bobby Weltzel, Jean Martin, Ernestine Green, Marilyn Schroeder, Sidney Wood, Anne Martin, Bill Pressler, Marion Swanson and Director Sturchio.

Music from Pop Bottles

Dubuque, Ia.—Band members of the Dubuque high school band blinked in astonishment recently when their director, Ferdinand Di Tella, requested each clarinet player to bring a soda water bottle to rehearsal the next morning. The following day, the mystery cleared when the bottle-players were divided into two groups according to the size of the bottles, and Mr. Di Tella went around to the sections with a master bottle of water and tuned the smaller "instruments" to produce different pitches. When all were in tune, a simple circus callopo went into full operation. The group with the large bottles played the rhythmic bass notes, while those possessing smaller bottles played the melody of an easy tune.

Sixty Directors at So. Illinois Band Clinic

West Frankfort, Illinois — The fourth annual Band Clinic of Southern Illinois was held here on February 3 and 4, at the high school auditorium, through the co-operation of Southern Illinois' state band directors. Among the noted guest artists and speakers were John Sauter, flute and saxophone soloist, Schuyler Alward, xylophone soloist, Lloyd Saeger, clarinet soloist, and Clarence Best, renowned spell-binder. Forrest L. Buchtel was guest conductor of the clinic band.

Theodore W. Paschedag is director of the West Frankfort school bands. A great volume of the state contest material was performed. Directors from 60 Southern Illinois schools from Cairo to Carlinville were in attendance.

Takes None of the Credit

College Station, Tex.—To his director, Col. R. J. Dunn, and to his own mother, goes the credit for Thomas W. Leland, Jr.'s development on the cello, according to this young man. Good instruction and regular practice have had a profound influence on his winning a First in Region 6,



In the Region 6 contest held at Abilene, Texas last May, the judges placed Thomas Leland, Jr. of College Station, unquestionably in First division, after hearing him play "Fantasie Hongroise" by Grutzmacher on his cello.

and have stimulated a deep interest in the music of the fine old composers whose scores are played by famous symphonic organizations. Thomas has studied with Paul Burke, first cellist of the Houston (Tex.) symphony orchestra, and has advanced considerably under Mr. Burke's assistance and instruction.

Spanish Operetta

Leavenworth, Kans.—March 24 is the date set for the operetta, "An Old Spanish Custom," which is to be given by the members of Miss Minnie Taylor's mixed chorus of the Leavenworth high school. The book and lyrics of this operetta are by Estelle Merryman Clark, and the music by Palmer John Clark.

More Fine New Uniforms

Milton, W. Va.—Members of the Milton high school band hope to have new uniforms soon, and the fund for this purpose was substantially increased when the band presented a concert before an enthusiastic audience of three hundred guests. Mr. Harold Harshbarger is director of the band, and was in charge of the program.

Glee Club Members Warble

Billings, Mont.—"The Chimes of Normandy" was the title of the light operetta given by nearly one hundred glee club members of the Billings high school last month. The leads in this colorful presentation were taken by Virginia McCabe, Marjeanne Chase, Bud Madsen, Wilfred Barnes, John Adams, Walter Anderson, Ed Shaw, Bill Connor and Mary Ellen Turner.

Texas' Sweetheart

She's the sweetheart of the Overton Mustang high school band, recently featured at the inauguration of Texas' new "litter-bug" governor, Lee O'Daniel. Eula Jean Alford, who sings with the band, plans on entering the spring drum major's contest in a class all her own. She attracts favorable comment wherever she goes with the band.

S. M. "Spinno" Photo Favorites of the Month

This group of twirlers adds plenty of zip and pep to the Ellinwood, Kansas, high school marching band with their snappy uniforms and intricate routines. The spinners caused the audience to hold their breath at the fall concert, when they performed on a wooden platform 12 feet from the floor. Although a spotlight dazzled their eyes, they twirled nobly and brought applause and cheers from the audience. They are, left to right, Patty Malons, Bernice Rebsin, Dorothy Roth, drum major, Eloise Schulte and Fred Graff.



To Huron, S. D., you must go if you want to meet one of these six high-stepping majorettes, who are all juniors in high school. They are said by those who know best, to be the finest majorettes in the Northwest and we're closing the argument right here. Ruby Fleming, not shown, a senior, is the head drum major, was chosen Harvest Queen last fall, plays first callo in the orchestra. Duane Smith is Huron director of music.

Music Department Flourishing

Faulkton, S. D.—One of the better musicians in the great Northwest is Katherine Bachmayer, of the Faulkton high school band, who plays not only the trombone, but also the sousaphone and bassoon. She is a member of the girls' glee club, and often serves in the capacity of accompanist for this organization.

The Faulkton high band, under the direction of M. D. Weisflock, was organized the fall of 1937, and the following year entered Class B Division in the district music contest held at Aberdeen, S. D. When this new organization rated a First, the Band Parents' Association raised sufficient funds to send the band to the state competition, held in Yankton, S. D., where

they were awarded Second division. Mr. Weisflock is now music director in Watertown, S. D.

This new band, which has already done so promisingly, hopes to bring home highest honors in the contests this spring under the baton of bandmaster R. C. Jorgenson, formerly of Elgin, Ia.

Takes Part in Broadcast

Lincoln, Neb.—Armand Hansen, a junior in Central high school and a member of the high school band, recently went to Denver, Colo., where he took part in a performance of the Lincoln Burlington band at the stock show there. The band broadcast over a national network, and beside this, played for the benefit of a hospital and an orphanage.

Student Board of Directors Governs Beaver Band

By Ruth Ownbey

Bluefield, W. Va.—The Beaver high school band of Bluefield is governed by a student board of directors, under the leader, R. A. Emberger. Harold Royer is president, with George Palmer, vice-president; Lola Lee Mustard, secretary; Betty Jones, treasurer; Frank Small, manager; Carol Wills, librarian, and Ruth Ownbey, news reporter.

Within the band of 103 are two smaller musical groups; a symphony orchestra and a dance orchestra. The dance orchestra plays for club programs, dances, and other social affairs. The symphony orchestra made its debut at the mid-year commencement.

So. Carolina Assn.

The South Carolina Band and Orchestra Directors Association which met at Columbia, February 18 chose Winthrop College, Rock Hill, for the state band and orchestra contest again this year. A sight reading contest for the first time, will be included.

Other decisions were to recommend a state music supervisor; urge state aids for music teachers; to give their support to the South Carolina symphony orchestra, organizing in Columbia.

New officers elected were: Vernon Bouknight, Spartanburg, president, V. A. Jackson, Orangeburg, vice-president, Vernon Allen, Rock Hill, secretary. The next semi-annual meeting is scheduled for Rock Hill, April 21.

Central California Organizes

High school musical directors of Central California met at Fresno February 11 and organized a California School Band, Orchestra and Chorus Association, Central District, for the purpose of holding a Central Calif. Festival.

This festival will serve as a qualifying event for the fifth regional festival, and is expected to increase interest in concert work among high school groups. Dr. Adolph Otterstein, regional chairman, assisted in forming the new organization.

A committee elected to head the new group for this year consists of Chester Hayden, of Dinuba, chairman; Elwyn Schwartz, Kingsburg, sec.-treas.; Clarence H. Heagy, Fresno, publicity director; Arthur C. Nord, Selma; Eleanor Gallup, Riverdale; and Gilmore Erickson, Hanford.

This year's festival will be held in Fresno, April 21 and 22.

St. Louis County Band Clinic

On Saturday, February 11, Normandy high school of St. Louis County held a one-day Band Clinic. Mr. Franklin C. Kreider, director of the National Championship Collinsville, Ill., high school band, conducted the clinic. The clinic band was made up of students from the St. Louis County high schools.

Assisting on the program were Mr. J. L. Huber of St. Louis, who discussed brass problems, and Mr. John Sauter of station KXOK (St. Louis), who discussed and demonstrated problems pertaining to flute and saxophone. The general theme for the clinic was "Rehearsal Technique and Procedure", which Mr. Kreider carried out very effectively. A. W. Bleckschmidt of the Normandy high school was organizing chairman.

FOUR-DAY MUSIC CONCLAVE TO BE HELD NEXT MONTH IN LONG BEACH, CALIF.

Long Beach, Calif.—Plans are rapidly maturing for the biennial convention of the California-Western Music Educators Conference, which will take place in Long Beach, April 2 to 5. Approximately one thousand teachers are expected to attend, representing California, Arizona, Nevada and Utah, as well as Hawaii and the Philippine Islands.

The principal feature of the convention will be the final concert given the evening of April 5 in the Long Beach Municipal Auditorium, by the all-conference band, orchestra and chorus, made up of selected students from the entire area, under the direction of some of the country's most distinguished conductors. The students will be trained intensively for three days before the concert, and are expected to give an impressive performance under the batons of Vladimir Bakaleinikoff of Hollywood (orchestra director) A. A. Harding, director of the University of Illinois band (band director) and J. Spencer Cornwall, leader of the Mormon Tabernacle choir in Salt Lake City, Utah (chorus director). More than six hundred students will take part, half that number comprising the chorus.

Among those scheduled to speak or conduct demonstrations are composers Arnold Schoenberg and Ernst Toch; Dr. William S. Larson, Eastman School of Music; Prof. Arthur Olaf Anderson, University of Arizona; Hazel Gertrude Kinsella, University of Nebraska; and Thomas Giles.

Preparations for the convention are under the guidance of S. Earle Blakeslee, president of the California-Western conference; Dr. Kenneth Oberholtzer, superintendent of the Long Beach public schools; Mrs. Gertrude J. Fisher, supervisor of music in the Long Beach public schools; and Miss Edith M. Hitchcock, Long Beach junior college.

Here Comes the Band!

By Dorothy Stueffig

Guernsey, Wyo.—Two short years ago those words were a mere dream in Guernsey high, but now in 1939, we have a band of which Guernsey is justly proud.

Through the cooperation and association with various organizations in our community, we have purchased a tuba, a sousaphone, two drums, and a baritone. We have a soundproof rehearsal room and we are extremely proud of our new uniforms which help us to carry on in the spirit of the "orange and black".

Representatives Selected for N. W. Conference

Billings, Mont.—Seven band and orchestra members of Billings high school have been selected as representatives to the Northwestern musical conference, which is being held this year in Tacoma, Wash., the latter part

How to Twirl a Baton

(COMPLETE INSTRUCTIONS)

\$1.00



This fascinating and fully illustrated book is written from the beginners point of view, starts from "scratch", gives the complete, fundamental routine. Every grip and movement is illustrated or diagrammed with a simple-to-understand description. With this book it will be easy for you to learn and master the fascinating popular art of Baton Twirling in a few hours practice. Sent postpaid upon receipt of price, \$1.00.

The School Musician
230 No. Michigan Ave. Chicago

of March. Those chosen to attend this bi-annual event are Roberta Rhoads and Marianne Kay, cellists; Bernice Enevoldsen and Eileen Ritzke, violinists; Mildred Loomis, bass player; cornettist Paul Kay, and Barbara Phillips, viola player.

To help defray expenses, the Billings music department sponsored a dance in the school gymnasium on the evening of March 4. Music for dancing included Strauss waltzes, quadrilles, mazurkas, rags, and "swing", and was furnished by the high school orchestra.

Bands Hold Banquet and Contest at Westminster, Ohio

By Jimmy Hinton

Westminster, Colo.—The first year band members of Union high school recently entertained the Senior band members at a banquet. Band mothers furnished the food, which was prepared and served under the direction of the Home Economics department. A solo contest was held later in the evening, and Roger Farmer won first place with his cornet. Other winners were Dorothy Ames, ten-year-old fifth grader, who took second place with her alto horn; Margaret Johnson, who won third place with her piano solo. Harry Farmer, trombonist, and June Klessig, soprano saxophonist, received honorable mention. Smith W. Ames is the popular director of this band, which voted to have this banquet and solo contest take place annually.

TRI-STATE AT ENID IN APRIL

Enid, Oklahoma—The seventh annual Tri-State band festival will be held at Phillips University April 19-20-21 with those famous gentlemen, Bachman, Bainum, Harding, Lyon and Wiley, as guest conductors and those glamour adjudicators, Clarke, Simon, McAllister, Irons and Musser as official judges.

The event is sponsored by the Phillips University band and the Enid Chamber of Commerce.

This festival has become one of the greatest annual events in school music. Milburn E. Carey is general chairman.

Three Orchestras Heard Over NBC Red Network

Council Bluffs, Ia.—The Abraham Lincoln high school orchestra of Council Bluffs, under the direction of Rudolph Seidl, recently presented two selections in the national Music Broadcast, over station WOW and the Red network of the National Broadcasting Company. The thirty-minute program also featured Central and Technical high schools of Omaha, Neb.

Lincoln high has a new vocal instructor, Miss Dorothy Wassum, who

comes here from the Estherville high school and junior college, where she taught two-and-one-half years. Prior to that time, she spent five years in Woodbine, Ia., where she taught, in addition to vocal groups, instrumental music.

Grade School Solo Festival in Arkansas

Fort Smith, Arkansas—The second annual grade school solo and ensemble festival will be held here on March 18. This festival draws from eastern Oklahoma and western Arkansas. Last year, 125 contestants entered the first annual festival and, according to J. M. Collins, director of the grade school band, that number will this year be doubled.

"If I am not misinformed," writes Director Collins, "this is the only event of this nature in the entire South and Southwest and we are very proud of it."

The Fort Smith grade school band has just sent a large subscription order to *THE SCHOOL MUSICIAN*, which entitles them to one of those beautiful "Spinno" twirling batons.

Downers Grove Contest

Harold Bachman, director of Chicago university band, was guest conductor of the Downers Grove community high school band at concert February 12. The program included several numbers from the 1939 Class A selective list. C. J. Shoemaker is the bandmaster.

Plays 5, and Sings



Ferndale, Mich.—Dorothy French, a twelve-year-old, eighth-grade student at the Cadillac School in Detroit, has decided to be a music teacher, according to her instrumental instructor, James C. Young. She plays the tuba in the All-City and district bands; solo trumpet in the school band, violin in the orchestra, baritone in the brass quartet, cello in the string ensemble, and plays the piano and sings for her own satisfaction. It irks her, she says, that she can do only one at a time.

Boosters Raise Money to Buy New Band Uniforms

Sanford, Me.—The Band Boosters club recently sponsored an entertainment at the Town Hall to raise money for new uniforms for the band members. Included in the program was a baton exhibition by Hope Woodward, a clarinet solo by Theodore Christeas, accompanied by his sister, Catherine; a saxophone solo by Malcolm Lary, accompanied by Donald Pierce at the drums and Mr. Chesnel at the piano. Alwyn Poulin tap-danced to the music provided by this trio.

A large number of membership tickets to the Band Boosters club have been sold in an effort to raise the necessary funds, and members will sponsor further money-raising projects in the near future.

Festival at Greybull

Greybull, Wyo.—Greybull will be the host city on April 28 and 29, when the fifth annual Big Horn Basin Music Festival will take place here. Archie O. Wheeler, director of Greybull school music, president of the Festival association, is in charge of arrangements.

Expand Band Activities

By Hulda Bradd

Owasso, Okla.—The Owasso high school band is very active this spring. On February 17, the members held an interesting jamboree, and on March 24, they will play an important part in the school carnival. The following week their annual band concert will be under way. In order to stimulate more interest, there have been two bands newly organized.

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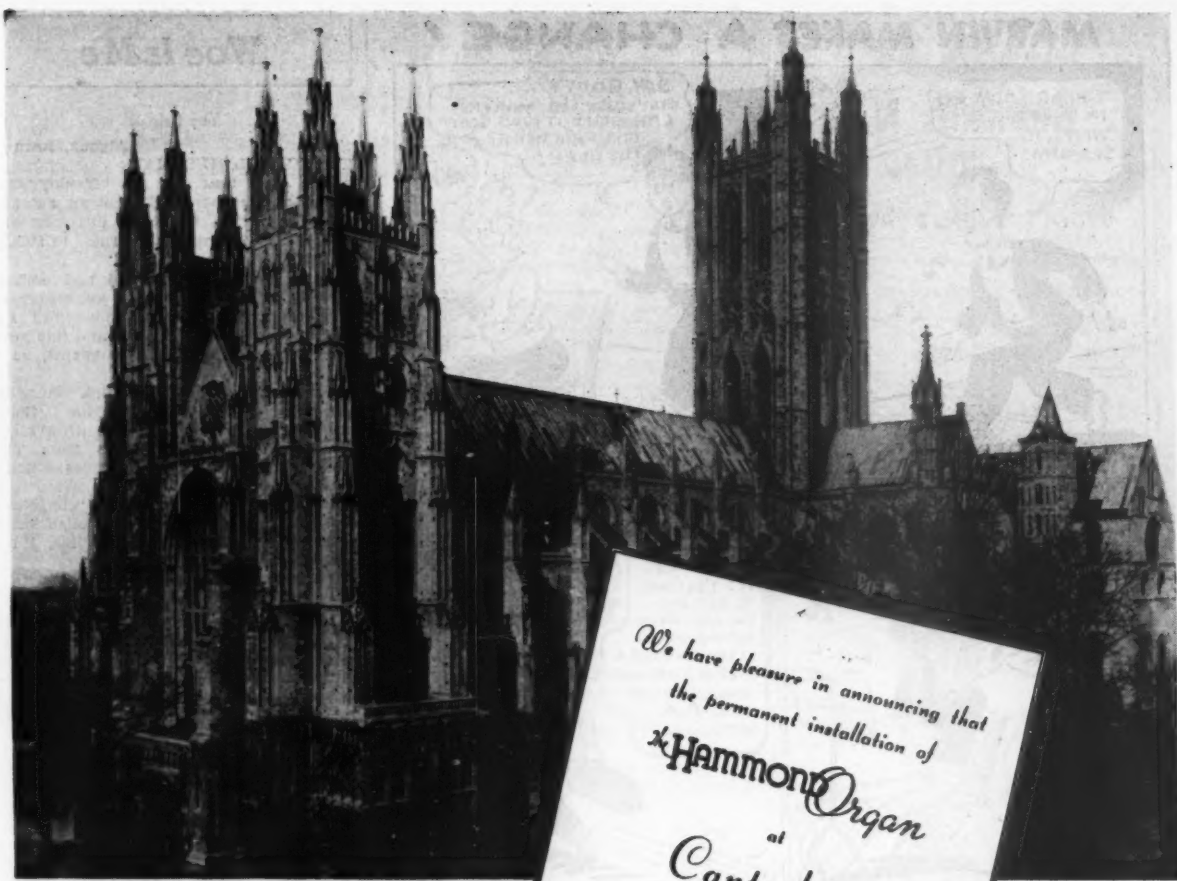
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Woe Is Me

You Said It!

Algona, Iowa

The SCHOOL MUSICIAN:

You state that you are "frankly chagrined and embarrassed" that my name is on a list of 23 school band directors who do not subscribe to The SCHOOL MUSICIAN.

I am "frankly chagrined and embarrassed" at your very poor knowledge of bookkeeping, for I have subscribed for the past three or four years and this year the school is taking the magazine, so I am not.

I hope you people don't think you print the only school music magazine. There are others. Personally I have always enjoyed reading bits of news from The "SCHOOL MUSICIAN", but please don't get the idea that I can't teach without it.

Believing you should feel "chagrined and embarrassed" at such a foolish letter as the one which was written me, I remain

Sincerely yours,

H. R. RASMUSSEN.

Awfully sorry we rubbed the fur the wrong way, partner, and we apologise. This same letter, however, brought 21 subscriptions from the 23 school band directors to whom it was sent and we're going to get that one stubborn guy if it's the last thing we ever do.—Ed.

Letter from a Gentleman

Grand Junction, Colo.

The SCHOOL MUSICIAN:

It was with regret that I read Mr. Jensen's letter in the "Woe Is Me" column of the January issue of The SCHOOL MUSICIAN.

I sincerely appreciate all the fine recognition that The SCHOOL MUSICIAN has given our Grand Junction high school music department. In my letter to you last December, I listed the present faculty teaching here now.

I'm sorry that it was misconstrued that Mr. Haigh, our present instructor of brass instruments, had developed the three Division One winners in the brass instrument group.

It has never been my intention to misrepresent facts, so please give Mr. Jensen credit for his three Division One winners—and I sincerely hope that we have not inconvenienced The SCHOOL MUSICIAN magazine, or Mr. Jensen, in any way.

WILLIAM H. GOULD, Director of Music, public school, Grand Junction, Colo.

What a lovely letter you write, Mr. Gould, and how happy we are to publish it. Your beautiful expressions of humility are the tongue of a gentleman, a sensitive artist, heritages that should carry you a great way in your chosen profession, where egotism and self-righteousness have no place. Achievement is its own reward. Who gets the credit is relatively of small importance when a thing is well done. May we take this opportunity to wish you every success in your work at Grand Junction.—Ed.

On March 5, Robert Pollak conducted the San Francisco Civic Junior orchestra at the Golden Gate International Exposition. His soloist was one of his gifted violin pupils, 14-year-old Boris Minzyk, who played the Bruch G-minor Concerto.

Let Me Answer Your Questions on the Flute

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

Question: While looking over a London newspaper, I saw an account of a program given by a flute quartet. In this article was mentioned an albisiphone. What is an albisiphone?—D. L., Montreal.

Answer: An albisiphone is a bass flute pitched an octave lower than the regular C flute. It is Boehm system and fingers exactly the same as the ordinary Boehm flute except for the fact that the length of the tube is such that were it to be held out at the side, the fingers could not reach the keys. Consequently it is made with a U bend in the tube constituting the head-joint, and is held out in front, the same position as the clarinet. The embouchure is the same as the C flute except that it is proportionally larger. Many of these bass flutes are in use in Scotland and Ireland.

Question: I have been playing the flute for four years and do very well except for tonguing. After tonguing rapidly for a minute or so, my tongue becomes tired, my tone goes bad and I really get embarrassed. Can you suggest anything that might help me? Thank you.—E. B., Hastings, Nebraska.

Answer: Our physical make-ups are so varied, that it is rather difficult to help you at such long distance. However, I shall do the best I can and I do hope that these suggestions may help clarify your difficulty. To properly tongue on the flute is truly an art, and one that most teachers seem apt to neglect. To assume an easy and natural position is the first essential. Avoid thrusting the tongue through the lips. Remember that the longer the thrust, the more time will be required to get ready to tongue the next note. In playing the lower tones, try using the tongue as in pronouncing De as in Deck. Avoid tonguing clear to the lips. As you proceed up the scale, let the tongue move closer to the lips. At about A or B above the staff, the tongue seems quite naturally to find its way clear to the lips. The higher notes call for a more pointed tongue with a little more determined forward thrust than the lower or middle register. All that has been said applies to single tonguing. In double or triple tonguing, one should not tongue clear to the lips. In the lower register the lips must assume a position of smiling. This lip position calls for a broad pronunciation of syllables as doo goo, doo goo, or in triple tonguing doo goo doo, doo goo doo. As you proceed upward in the scale, you may sharpen these syllables up a bit until they may (in the higher register) sound more like tu ku, or tu ku tu. Some flutists are very successful in using the doo doo goo and the tu tu ku for triple tonguing, much the same as our trumpet players do. Tonguing is a sensational something that can best be accomplished through slow, careful, painstaking practice. This reply will also answer the question asked by E. H., Denver, Colo.

Question: My uncle sent me a new Haynes silver flute last Christmas. Through the aid of your finger chart I have learned to play most of the notes, but they do not

correspond with our piano. Do you suppose that the flute is at fault or am I blowing my flute too high? The flute is almost a half tone higher than the piano.—A. L., St. Louis, Mo.

Answer: The chances are that the piano is at fault. Many piano tuners have the habit of tuning pianos where they find them, as to pitch. With such handling, any piano will get lower and lower. Take your flute to your school band conductor. He will soon tell you if the pitch is correct. I feel sure that it is.

Question: According to the nice finger chart you so graciously sent to me, my fingering from D above the staff to the A above that, is all wrong. Do you suppose this could be possible, or are there several ways to finger those tones?—O. J. Albany, N. Y.

Answer: Better stick to the finger chart for all regular fingerings. The chances are that you have been fingering the higher tones with the same fingering as the lower octave, and that is no good. The sooner you get rid of that bad-habit the better off you will be.

Question: Is there such a thing as a modern method for the piccolo?—B. B. F. Detroit.

Answer: Yes. The Rex Elton Fair Method for the piccolo may be had at most any music store.

Question: What is the proper trill fingering for F as written in "Shenandoah" by Goldman?—S. A. M., Arcola, Ill.

Answer: Play the F in the regular way, trill with thumb.

Question: Is it ever permissible to change the position of the flute against the lip to raise or lower the pitch to get certain notes more perfectly in tune?—V. K., Black River Falls, Wis.

Answer: It is not advisable to move the embouchure plate around on the lip while playing, nor is it advisable to turn the plate in and out while playing. There are a few exceptions to this rule, but indulged in only in extreme cases, such as trying to play with a piano or some other instrument that is badly out of tune. The motions of symphony players that you speak of are only rather useless mannerisms. It is common among young flutists to overblow the high tones. This is often done because of the fear that the high tones will not speak. Try coaching your flutist by having him play the high tones softly. This can be done by making the opening between the lips smaller and more round in shape. Also it is possible that the cork in the head-joint is not in the proper place. If possible, get hold of a swab stick for the flute that has a ring as a marker near the end. Then set the cork so that this ring comes in the middle of the embouchure (blow hole) when the end of the swab is against the cork. If no gauge is available, set the cork back from the center of the blow hole, exactly seventeen and a half millimeters as: [] If all band and orchestra directors would see to it that the corks in the head-joints are in the proper place,

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Question: During four years of high school, I played flute and piccolo in both band and orchestra and learned to fairly love my flute. Then while working in a machine shop I lost the second finger of my right hand, that is to say that it was amputated at the second joint. If you can suggest anything that I might do to continue with my flute I shall be ever grateful to you.—D. N., Pittsburgh, Penn.

Answer: If you will take your flute to any first class repair man he can make an extension from the F sharp key that will enable you to reach it perfectly. I hope that you will do this at once for I have seen many flutists overcome such difficulties with apparent ease.

Question: I am a band member playing under Mr. Sach in the Lamphier School. He recently showed me a finger chart with your name on it. I would love to have one. Where can I get it?—E. C., Springfield, Ill.

Answer: We are happy to forward a chart to you.

Question: In one of your articles you spoke of trick fingering for the piccolo. I should like to know something of these.—A. S., White Plains, N. Y.

Answer: As I remember, I mentioned that most casually. However, there are some of the cheaper piccolos, made very badly so far as acoustics are concerned, that require considerable coaxing. Some require that you use the second finger right for high F sharp, that you take four right off on tones above high E, that you play high B flat with second triller instead of first, that you open the G sharp key for high A, or play high A flat or G sharp with 234 left, 234 right. There are many other oddities too numerous to mention.

Question: Last year one of my flute students played Donjon's Nightingale at the district contest and got a Superior rating on it. She is now playing "The Bumble Bee" at fairly good speed. Would "The Bumble Bee" be a good contest number? Should she try grade V instead of IV? She does not double tongue. Is this important?—E. S., Aime, Kansas.

Answer: "The Bumble Bee" is not a very good contest number, in that it lacks opportunity to show a good tone in sustained tones, and that there is no rapid tonguing to show fine synchronization of tongue and fingers. Of course, that is providing that articulations as indicated, are closely adhered to. A number containing these advantages should be chosen. It is always advisable that the student choose a number not too difficult for him. Better play an easier one and do it well than a difficult one and do it badly. It is nearly always a great advantage to the flute student that he learn to double and triple tongue. I have known a few flutists that could single tongue about as rapidly as most of us can double tongue, but such freaks as this are seldom encountered. If your student can tongue fairly rapidly without encountering tone depreciation, I should think that the first movement of the Mozart Concerto might be a fine choice for her.

Read the Want Ads, Pages 49-50

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Question: I have a great deal of trouble with my lip. After playing for any length of time, my teeth seem to bite right into my lip, causing a great deal of discomfort. Naturally, under such circumstances, I am unable to play for any great length of time. I will be very grateful if you can help me solve this problem.—*E. W., Cincinnati, Ohio.*

Answer: I would suggest that you play for short periods at a time, temporarily. Playing sustained tones in intervals of sixths and sevenths will help you strengthen your lip. Do this for five or ten minutes at a time at first, and then gradually increase it to twenty minutes. It is possible that your two front lower teeth are very sharp. I would consult my dentist if I were you and see if the edges can be polished down a bit. Also, it is quite possible that the mouthpiece-facing you are using demands too stiff a read. I would check on this. If you follow these instructions, you should develop a strong lip. However, it may take some time, and a great deal of patience is necessary.

Question: I have a boy eleven years old. I plan to have him study clarinet. However, I am undecided as to whether to get him a wood or a metal instrument. I thought that perhaps it would be too difficult for him to take care of a wood clarinet properly. I would appreciate your advice on this matter, taking into consideration the boy's age, etc.—*M. E., Atlanta, Ga.*

Answer: The wood clarinet is conceded by most clarinet players to be the superior of the metal clarinet. There is, of course, no doubt that the metal clarinet would take less care. Considering the boy's age I would say that he could get along all right on a metal clarinet, for several years, and if you would rather not burden him with the care a wood clarinet demands, a metal one will serve the purpose.

Question: I would like to play both clarinet and saxophone. Which would you suggest that I take up first? Or should I take up both at the same time?—*L. W., Rockford, Ill.*

Answer: My advice is to take up the clarinet first. It is a little easier to study saxophone after having studied clarinet than to study saxophone first and then go to clarinet, although the latter can be done. Nevertheless, you must not harbor the impression that when you can play the clarinet it is a simple matter to pick up the saxophone and play it immediately. When ready to take up the saxophone, you should play only fifteen minutes a day. Then you can gradually increase your time. If you do not use this caution you will find that the saxophone will take too much away from your lip on clarinet. However, if you are careful you will soon see that it is quite possible to get along well on both instruments.

Question: I am bothered by a bad habit of rushing my tempos in anything I play. It is very hard for me to remedy the situation as I do not realize that I am rushing when I am practicing by myself. The only time I know about it is when

I am playing with other people. Do you know of any solution?—*E. S., Chicago, Ill.*

Answer: The best solution for the above situation is the use of a metronome. Be sure to get a good one, as a poor one might be worse than nothing at all. I am sure that if you use the metronome diligently and follow it accurately, you will improve your sense of tempo rigidity.

Question: I have heard much talk for and against the crystal mouthpiece. I would appreciate knowing your views on the subject.—*F. W., Detroit, Mich.*

Answer: I suggest that you use a rubber mouthpiece. It is true that the rubber mouthpiece is not as consistent in holding a facing as is the crystal mouthpiece. However, I believe you can produce a better tone in all the registers through the use of the rubber mouthpiece. In addition to that, it is easier to control under different climatic conditions.

Gilbert Boerema, Oboe

Question: I have been reading your column in *The School Musician* since it started, and have found many helpful suggestions in it. I would greatly appreciate it if you would help me with a problem. I have much difficulty in getting tones above G first space above the staff in tune. I use a very soft reed. Would you prescribe a stiffer reed or something else?—*B. F., Jacksonville, Fla.*

Answer: Your trouble I would say is caused by using a reed that is too soft at the very tip. In this case I would suggest that you try cutting off a very small piece of the reed at the tip. Should this help your performance slightly, this operation may be repeated until the desired stiffness of the reed is obtained. If very much of the reed has to be cut off it will cause the reed to become out of balance and then of course it has to be rescraped in order to restore the lay (or facing) back to its original length.

Question: I have been taught to use the same embouchure throughout all the registers. Is this correct?—*D. C., Ashland, Kentucky.*

Answer: You have the correct embouchure but in some cases where faulty intonation is caused either by the reed or possibly by the oboe itself it becomes necessary to change the pressure very slightly in order to play certain notes in tune. If the reed is at fault this may be eradicated by a change of reed. However, you must always bear in mind that the lips and ears must constantly work together or else your work will suffer.

Roy Knauss, Flute

Question: Different tutors give me three ways of articulating for triple tonguing—(1) ta ta ka—ta ta ka, (2) ta ka ta—ta ka ta, (3) ta ka ta—ka ta ka. Which one do you recommend?

Also, if I wish to become a fine flutist, must I disregard thoughts of playing piccolo? I have heard that piccolo players never become fine flutists and vice versa.—*J. C., Toronto, Ontario, Canada.*

Answer: If it is true that "the proof of the pudding is in the eating," then I am compelled to say that all three are

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satisfactory because I have heard fine triple tonguing by exponents of each of the methods. One of these methods may be more natural for one person and another method may be easier for another person. I was taught method number 2 during my first five years of study and during subsequent years of study I was taught method number 3. From a mechanical viewpoint it would seem that method number 3 has some advantages over the other two. There are no two consecutive ta's and no consecutive ka's. In other words, it is just the same as double tonguing with a different accent. My recommendation is to select one of the methods and then master it.

Regarding your second question, I know of no legitimate reason for not playing both flute and piccolo. Some of our leading flutists have been excellent piccolo players and vice versa. Later on when you become first flute in one of our leading orchestras will be time enough to think about specialization. It is possible to develop a fine embouchure on both flute and piccolo.

Question: What is the best fingering for C sharp and F sharp in the staff?

Answer: The C sharp should be fingered with the thumb of the left hand on key 7 and key 4 (Fields chart) and three fingers of the right hand covering the holes. The F sharp use second and third fingers of right hand, first, second and third fingers of left hand and the thumb on key number 10; holding down key number 9 with 10 will help lower the pitch.

Question: How can I keep the water out of the lower part of my bassoon?

Answer: The best way is to take your bassoon apart and pour the water out and then use your cleaner.

Descriptive Marching

(Continued from page 10)

which I direct, would not attempt to do the same drills that the girls do, because this would indeed lessen the dignity and effectiveness of the more mature bandmen and would be out of place. Yet the college groups, because of their more mature qualities, can accomplish many effective, descriptive drills, and still utilize the art of good taste. Therefore, regardless of the type of organization *variety* and *unity* are again utilized in the composition and performance of a descriptive drill.

The purpose of this article is not to do away with the rudiments of marching, not at all! But neither do I think the followers of this school of marching should attempt to handicap or eliminate the director who has the ingenuity to compose a descriptive drill for his organization. And I state that the rudiments (and many more could be added) should be used in the creation of the drill as a composition depicting interpretative marching, thus refining the drill but not the over-emphasis of the rudiments which is now being done, in many cases, in our drill bands.

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Help You With Your Cornet
 Send Questions to 1666 Linden Street, Brooklyn, N. Y.

Question: I have been playing cornet for five years and am very anxious to know the most practical procedure to follow in attempting lip trills. I have a great deal of trouble trying to get the trill to "go" smoothly. By experimenting, I have found that by shaking the horn slightly the trill is more certain. However, this results in a lack of smoothness. What method do you recommend?—*L. D., Dallas, Texas.*

Answer: There is only one way to get a good, smooth, and reliable lip trill. That is the long, hard way which requires patience and daily practice. A lip trill is not controlled exclusively by the lips. It is produced by the tongue and lip working together. The main object of a trill



Leona May Smith

of this kind is to balance the power of the lip so that the slightest move of the tongue will cause the tone to raise or lower as desired. Hence, on the lower tone of the trill, the tongue is in a position in which one would normally say "ah". In producing the upper tone of the trill, one raises the tongue so that now its position corresponds with the position used when saying "ee". There are a limited number of lip slurs (Arban method, original edition, page 44) which are splendid for foundation work. One must bear in mind that all lip trills should be practiced slowly and deliberately until the trill is well under control and has acquired the desired smoothness.

Question: When tonguing from "middle C" up, I have a sort of watery and sloppy attack. Maybe it is caused by my tongue striking the upper lip instead of the teeth. I have been playing for one and a half years and I practice from one to two hours daily. Included in my practice are scales, flexibility exercises, triple-tonguing, and solos. Would you kindly suggest some way of remedying the poor attacks?—*J. O., Chicago, Illinois.*

Answer: The "proper" method of tonguing is highly controversial! Many great artists dogmatically say, "The tongue

should never come out between the lips but remain behind the teeth." Some artists advocate tonguing only between the lips. As in many other highly argumentative points, "When doctors disagree, who shall decide?" I have come to the conclusion that that method of tonguing which *suits the individual best* is the best way of tonguing for that individual. The method one uses depends entirely on the physical characteristics of the individual, the construction of the tongue, and the formation of the teeth. All methods of tonguing have one common, necessary rule which must be closely followed. No matter which method is used, this rule demands that the tongue must be relaxed and independently controlled. The most rapid and free tonguing requires the utmost of cooperation from the diaphragm and lip and face muscles. I would suggest that you attempt to solve your tonguing problem by tonguing between the lips instead of against the upper lip. However, be sure that the opening of the lips is entirely closed when attacking a note.

The clearness of an attack very often depends on the fact that the ear of the player does not always hear the note in the proper place, and as a result, when the note is attacked or tongued, it promptly cracks. This is a fault that nearly every player has in varying degrees. It is most common at the beginning of the study of the instrument. I am sure all our readers know how a beginner struggles to find where the right notes are on an instrument, particularly when he must also concentrate on all the details necessary for tone production. As the student advances, these difficulties should become greatly lessened and if a judicious amount of ear training by means of a study of intervals and arpeggios is used, the players' difficulties are appreciably lessened.

Question: I received a very fine cornet recently. It is as good as one could wish for, but it has a brass finish. For the sake of appearance and because a brass instrument is so hard to keep clean, I have decided to have it plated. Some of my friends advise me not to, and others assure me that it would even improve the instrument. What would you advise?—*D. S., Montreal, Canada.*

Answer: Undoubtedly my answer is anticipated when I mention the fact that I have in my possession, and have used instruments that are gold plated and silver plated, and some instrument-makers have even used a solid metal (not brass) in an effort to produce the best available tone. Yet the cornet, which I have been using for the past three and a half years is undoubtedly the best that I have ever used and is just lacquered brass. Mr. Vincent Bach gives the following scientific explanation for my preference for brass, "When a brass instrument vibrates, the vibrations are transmitted not only through the opening of the bell but also through the walls of tubing and the bell. When an instrument is plated, sound waves going through the brass bell, also have to pass through the silver and gold plating, and both silver and gold are of heavier density than brass, therefore they will not only prevent the brass from vibrating

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properly but, as both metals are soft and without spring temper (especially so when in form of an electro-plating) they also reflect a part of the sound wave and therefore do not allow the vibrations to be wholly transmitted. The velocity of sound is not the same through every medium. Through air, sound travels 340 meters per second, through copper (brass), 3558 meters (about ten times as fast as through the air), through silver, 3285 meters, and through gold, 1744 meters. Note that there is not a great deal of difference between the velocity of sound through brass and through silver. Therefore, silver plating does not affect the vibrations as unfavorably as gold plating. A trumpet in plain brass will always give a more brilliant, freer tone of somewhat metallic timbre, while a plated instrument will sound more mellow and slightly heavier according to the thickness of the plating. Manufacturers, however, take care that the plating is always held below certain limits and that the plating is not sufficiently thick to discourage a player from using a plated instrument, as other advantages gained from plating amply overbalance the disadvantages and greatly increase the durability of the instrument."

In the last column, I gave the address of Ludwig Music Publishers as Chicago, Illinois. This should be corrected as the correct address is 414 West Superior Street, Cleveland, Ohio.

My promised list of unusual cornet solos will appear in an early issue of *THE SCHOOL MUSICIAN*.

Mount Lebanon to Have Dance Band Next Year

By Ruth A. Jolly

Mount Lebanon, Pa.—With the coming of the fall semester, the Mount Lebanon high school students will enjoy another band. This new band will not play marches and classics, but will devote its time to "swingaroo". The school authorities have agreed to buy suitable uniforms for the members of the dance band, and in return, the members will play at all the school dances. A. S. Mieser, in addition to his directing of the other instrumental groups, will direct this new band, which already has aroused great enthusiasm and interest among the students.

"Chonita" Given by Cast of 100

Dubuque, Ia.—"Chonita", a three-act operetta by Franz Liszt, was successfully presented in Dubuque high, under the direction of Miss Thelma Lillig, vocal music instructor. More than eighty singers and twenty orchestra members took part, the leading roles being portrayed by Marjorie Moore, Milton Rudolph, Betty Gordon, Jeanette Oakley, Chris Fluhr, Opal Datisman, LaMarr Jones, Russell Fecht, Virginia Bertsch, Robert McDermott and David Parsons.

Miss Lillig was assisted by faculty members: Ferdinand DiTella, instrumental music instructor; Miss Grace Kegley, art instructor; Miss Melanie Kretschmer, who was in charge of the dances, and Miss Edra Walter, who directed the dramatics.

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Address questions to The SCHOOL MUSICIAN, 230 No. Mich. Ave., Chicago

This month's mail brings the following letter:

Dear Mr. Leeson: May we impose upon you for some very much needed advice? We public school instrumental teachers in our sincere desire to give our students the best possible training, often are discouraged by the problems of conflicting methods of musical training and performance.

One of our vital problems is that of the use of vibrato on wind instruments.

Will you kindly draw upon your wealth of experience as one of our foremost musicians and advise us concerning this problem?

Our youngsters, as well as we public school music teachers, will be eternally grateful to you for your help.—Michael R. Liatack, South Haven Public Schools, Michigan.

Accompanying this letter was a list of questions concerning the vibrato. As the vibrato is of great importance to good musicianship, and as this list of questions is very inclusive, I am making it the subject of this month's discussion.

Vibrato is one of the most useful devices we employ in coloring the tone. For instance, a faster vibrato tends to make the tone warm, while a slower one has the opposite effect. There is a limit in each direction however; too fast a vibrato sounds nervous, while too slow a vibrato merely becomes ridiculous. As to the width, it also varies with the volume; a loud tone can stand a wider one than a soft tone, while a very soft tone sounds better with none at all. There are also very definite limits as to width, but this, together with the manner of production, are subjects of the questionnaire and will be elaborated on elsewhere.

Q. 1. Do you use a vibrato on sustained tones (a) in solo passages (b) in small ensemble passages (c) in tutti passages (d) in solo playing?

A. (a) This depends on the effect called for by the nature of the passage, but generally speaking, the four questions are answered, yes.

Q. 2. Do you advise a continuous use of vibrato on your instrument in all playing?

A. Certainly not: never in rapid passages and in others the answer to Question No. 1 applies.

Q. 3. If you do not use a vibrato, please state why.

A. If I did not, my potentialities for achieving tone color would be greatly limited.

Q. 4. If you do use a vibrato, please state method of production.

A. By a rhythmic chewing movement of the lower jaw.

Q. 5. Are there other methods of vibrato production on your instrument? Please list.

A. None that have any present day standing. However, at one time, many players used to shake the instrument with the hand, while others used a throat vibrato, which really consisted of a rapid series of crescendos and decrescendos.

Q. 6. What are the advantages in your method as compared to other methods?

A. It produces a vibrato by means of alternately lowering and raising the pitch, which is much more pleasing than the crescendo and decrescendo method, which

has an unfortunate resemblance to the bleating of a goat. The hand vibrato used the first mentioned principle, but became obsolete because the jaw method was (a) more regular (b) easier to control (c) it does not interfere with the general technique.

Q. 7. Does the type of music played influence you in the use of vibrato? Please give one or two examples.

A. Yes. The general application of this question was covered in the opening paragraph.

Q. 8. Does the vibrato interfere in any way with the playing technique?

A. It cannot be said to do so any more than the use of the tongue or fingers, as a good vibrato is part of the technique itself. However, the jaw vibrato fits best into the general system.

Q. 9. Do you think that intonation is sacrificed when the vibrato is used?

A. While vibrato is a lowering and raising of the pitch, a good vibrato does not create the impression of a difference in pitch.

Q. 10. Did your teacher or teachers use vibrato? Please indicate method or methods of production.

A. At the time I was a student, the subject was not taught on my instrument.

Q. 11. What was their advice regarding the use of vibrato?

A. Same as No. 10.

Q. 12. What is your advice regarding its use?

A. If the performer is inexpert, he should not use it in public until such time as he can do so acceptably, as no vibrato at all at any time, is preferable to one which is unpleasant.

Q. 13. Please explain your method of teaching the vibrato.

A. After the motion employed is understood, I have the student practice it very slowly on sustained tones. When he gets sufficient control of his jaw muscles, he is allowed to increase the speed of the jaw motion a little each week, but no more rapidly than he can achieve with regularity. This is done until the maximum practical speed is reached. When it becomes second nature to him, he begins to use it in sustained phrases and finally, whole compositions.

Q. 14. At approximately what period in the student's musical training should the vibrato be taught?

A. I have not taught beginners for some time, but I found it easier to start it within the first three to six months. If one waits too long, the student becomes so imbued with the straight tone habit that it is very difficult to teach him a vibrato.

Q. 15. What is your advice regarding the use of vibrato on your instrument in the symphonic band?

A. Same as answer to Question No. 1.

Q. 16. What is your opinion regarding the vibrato as used in modern dance orchestras?

A. Generally speaking, it is much too wide, especially in the upper register.

Q. 17. What instruments in the orchestra or symphonic band, in your opinion, should never employ the vibrato? Give your reasons.

A. I believe that even those which customarily do not employ it, would be

(Turn to page 46)

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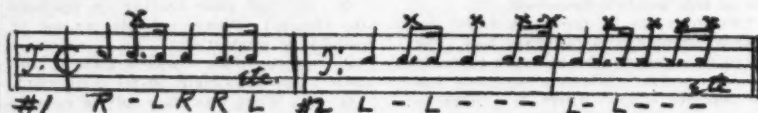
Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

Question: In the drum part of "The Thunderer" by Sousa, there are several "x"'s marked above the drum music. What does this mean? If it means to beat the sticks together for those particular notes, as I have seen it attempted by some drummers, it certainly would take a better drummer than any we have to perform the feat. Or does it mean to play on the rim at that point?—Robert C. Grant, East Aurora, N. Y.

Answer: Yes, the "x"'s marked above the notes in the drum part of "The Thunderer" march are stick cross beats and can be played by crossing the sticks and striking the right against the left, as per the manuscript sticking contained below. This sticking, however, is not a standard one and gives but one manner in which the cross beats can be done. There may be other systems of sticking to obtain these stick beats, and any, of course, can be used so long as the rhythm is maintained as written: (See illustration.)



In this regard, however, consider the manner of tempo as concerns marches. "The Thunderer" march is, of course, a strictly military type of march and originally was intended as a typical field music number. This fact is well evidenced by the combination of trumpets and drums in the number. At the time this march was written, the marching cadence was slower than we know it today, and as I understand it, the marching cadence as used in the U. S. Army was formerly 120, which has since been changed to 128-132. If you recall the Sousa band at the time that organization was in existence, you will no doubt recall that Mr. Sousa maintained tempos which today would be considered slow by the average band conductor. Of course, in the Sousa band there was a distinct advantage in that the organization was a large one, and a full body of tone was always present; thus, marches could be played effectively a little slower than we know them today. During the last few years, however, the tendency has been to increase the tempo, in so far as marches are concerned, until today concert tempos are far faster than formerly. Whether or not this practice of playing marches faster is a correct one is a matter of conjecture, and the matter is indicated for discussion by directors who have had more experience in the matter than the writer, in so far as conducting is concerned.

So far as these cross beats are concerned, they can be practiced and done very effectively at a standard marching cadence. If the march is played rapidly and the drummers do not play the figure of the cross beats effectively, it is, of course, far better to play them on the rim, and I would not attempt it unless the march was a little on the slow side and your drum section was maintaining the rhythm as scored correctly. I have noticed that in most instances school bands, when playing "The Thunderer", do not use this

cross stick effect, but merely play the rhythmic figure as scored on the drum. Of course, it is better to do it in this way than attempt to cross the sticks or play on the rim at the point where the "x"'s are shown, if by so doing the rhythmic structure is not correct.

Question: What is the best method to use in arranging special parts for marching bells (bell-lyras)? There seems to be some difference of opinion whether two mallets or one mallet should be used in playing bell-lyras. Can you enlighten me?—E. L. Graves, Charlotte, N. C.

Answer: In arranging special parts for bell-lyras, one must consider the melody or lead of the march as being used for parade. If you never have done any arranging for bell-lyras, you will have to experiment a little with it. For example in an "Ala Breve" march, the matter of rhythm as well as notes to be played must be considered, for remember you have but

one mallet. Half-notes on the beat can be used for general ensemble effect where the actual melody is too rapid to be played with one hammer. Four quarter notes to the bar can also be used, but they really should not be scored over too many consecutive measures. About the fastest combination that can be played, as far as note values are concerned, is the combination of four eighths and two quarter notes to a bar. Beyond this point rhythmically, it is not wise to proceed unless you have an unusually proficient player. In the trio of the march, if the melody is not too complex, it can be carried by the bell-lyra. For the rest of the number the bell-lyra can be scored and treated as an accompaniment instrument, if care is taken not to score too many complex rhythmic figures and to keep the part relatively simple in so far as the rhythmic structure is concerned. The actual notes themselves, of course, will offer you no problem, as these can be easily followed from the lead sheet of the number.

Now concerning the use of one or two mallets. First, the bell-lyra is traditionally played with one mallet. The instrument was developed originally in Germany (hence the name "Glockenspiel") and appeared much the same as the present American instrument, except that it was much heavier. The American manufacturers have overcome this problem and are now offering a bell-lyra which can be carried easily. There is, of course, no reason why two mallets cannot be used if you can make up a harness to hold the bell-lyra that will work out satisfactorily, but this is somewhat of a problem. Then too, you have to remember the character of the instrument. After all we are dealing with bells. It is not good, musically, to play too-rapid figures on any type of bells where a damper is not used. It cannot be done on a bell-lyra, of course, as too-rapid passage will cause a clashing of tones. This is another reason why one

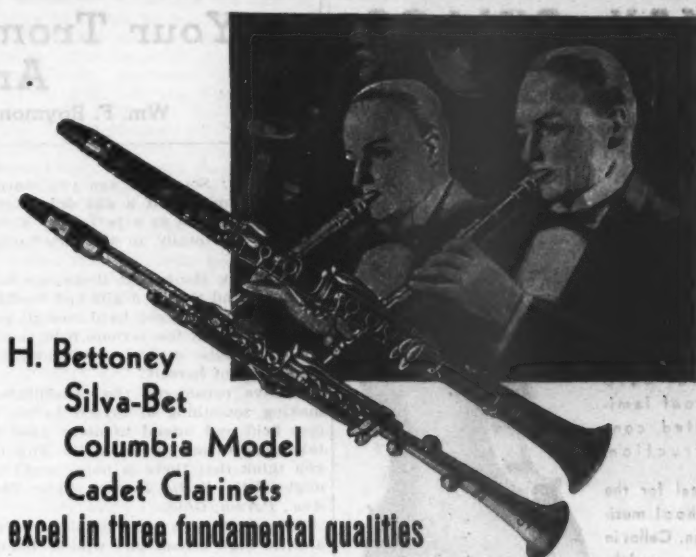
mallet is about all that is necessary on the present bell-lyra.

The position of the key board and the use of one mallet means that a little practice will have to be devoted to the instrument. To the beginning player, who has not the hazard of a former type of key board and the use of two mallets, the position of the key board on the present instrument and the use of one mallet offers no particular problem in this regard, and players can be developed through ordinary instruction and practice without any difficulty. The use of one or two mallets is pretty much a matter of opinion, but the better players we have heard on bell-lyras can certainly do enough with one mallet to obtain very fine results.

Question: Your explanation about developing the percussion section (in the February issue) was very interesting. I'd like to have you go into more details about the "skeleton" band and the detailed methods of instruction.—P. C. Christie, Chicago, Ill.

Answer: The practice of using a "skeleton" band with a small representative instrumentation, as set out and discussed in the February issue, is an excellent means of developing the percussion section. With this basic group of wind instrumentalists only those parts are played where the percussion section is concerned. Let us say that in a given composition, letter B for example, the drums make their entrance with a rhythmic figure that is important and has not been going so well. Start the skeleton band several measures before letter B, have the drums enter at that point and continue until the drums stop playing. Then after that spot is cleaned up, proceed to the next entrance of the drums, and so forth through the composition. This, of course, has little value in correcting the technique of the percussion players. We are assuming, of course, that they have the necessary technique and ability, but the part is not going well musically. Giving the drum section this background will help them to "fit" the drum parts into the ensemble.

Sectional rehearsals, of course, are carried out in brass and woodwind sections but are somewhat of a problem in the percussion section, due to the absence of melodic structure; thus, it has to be supplied by other instruments. Another feature of this method of rehearsing the drum section is that it will encourage them to "play down" a little. If they will play their score so that the small skeleton band can be heard and have it impressed on them that they do not have to play any louder when the whole band is playing, we believe you will find the balance of the drums and the entire organization will be better. There is a natural tendency on the part of amateur drummers to play loudly. Nearly without exception they all like to do it, for that is about the only way they have of expressing themselves, and they are not concerned with problems that other instrumentalists have. The converse is also true, however, and some directors automatically place their finger to their lips the moment a drummer looks as if he is going to strike any percussion instrument. Too many directors incorrectly feel that drums should be seen and never heard. As a result a true balance should be sought. By the use of the skeleton band and the percussion section you will find these drum rhythms can be cleaned up and fit to the ensemble in a manner that will give the band a solid foundation and add much to the tone color and solidity of the entire group.



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Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

Question: Sometime ago you stated in
your column that if a girl did enter the
professional field as a performer it would
have to be totally in the entertainment
class.

Don't you think that there can be ex-
ceptions, and that if a girl had confidence
in herself and fought hard enough to ob-
tain a place in the serious field that she
could go into concert work and make
something of herself?

I have considered the possibilities of
making something of myself in the con-
cert field and intend to make good if it
takes me all my life to do it. Now don't
you think that there is hope, small as it
might be?—Betty Rueter, 8103 Theota
Ave., Parma, Ohio.

Answer: This is not a simple letter from
a little high school girl who is likely to
alter her course when the going gets
rough. It is a letter from The Feminine
Sex; and although it is a question when
she asks "don't you think that if a girl
had confidence in herself, etc." she is
really TELLING us that women have
ALREADY entered the serious field. And
we reply to her, "So they have."

I don't know why we men have always
thought of the brass instruments as mas-
culine. I don't know why we never felt
emotionally moved at seeing a huge heli-
con bass over the soft shoulders of a girl.
The repellent idea was just born in us as
like ideas were born in grandfather. Ideas,
however, and morals too, have undergone
a complete reversal since Dad caught us
smoking our first cigarette out behind the
barn. And who of us in the music field
will deny that conditions in our field are
a thousand times more pleasant and lucra-
tive than when we were singing "Wait
Till the Sun Shines Nelly", and "The
Shade of the Old Apple Tree"?

And why are these conditions better?
Because somebody had sense enough to
put music on a business basis; and putting
it on this basis meant selling it to the
public; and selling it to the public meant
putting life and zest into it. And whether
we men like it or not, zest entered into
music when the women became interested
in it; not always as participants, but as
the active and paying group to which and
for which music was performed.

Rapidly during the past decade have
women become active performers in bands
and orchestras; and although I have al-
ways thought of the trombone as a mas-
culine instrument, I am now quite eager
to submit that in the hands of a capable
feminine performer the instrument can
possess a soul-moving, soft-singing voice
that loses nothing, but actually quite often
benefits by the sex of its performer.

Women have invaded every field that
man has blithely considered his own. They
are boxing! they are playing football!
they are wrestling! they are even carry-
ing rifles into the trenches. Today we
may apologize to Shakespeare and say
"No field is masculine but thinking makes
it so." If women are willing to compete
thus successfully with men in the more
rugged sports and pursuits, isn't it rea-
sonable to assume that they could excel in
the effeminate art of music be the music
brass, string, or percussion?

I wonder who would care to deny that

the use of feminine beauty and form in
front of the marching band fails to elicit
gleeful approbation on the part of the
spectators? I read in The SCHOOL
MUSICIAN a few issues back that the
grand old master, Ernest Clarke, intended
to add a few girl majorettes to his
marching band. Mr. Clarke has his finger
on the pulse of his public and is success-
ful because of it.

Isn't it a short step from the front of
the band as a stick twirler or flag waver
to that of performer or conductor? Many
of the girls who are developing in the
high schools today are certainly not going
to lay aside the instruments they have
learned to play so well; and it is my
opinion that tomorrow the concert bands
and orchestras will employ girls on instru-
ments other than violin and harp.

Returning to this little girl's letter, I
am reading again my third or fourth
reader in which somebody said, "In all
the lexicon of youth there is no such word
as fail"—grand and glorious youth think-
ing in terms of "Can do" and never "Can't
do."

Replying to your letter, Betty: get your-
self a good trombone and a good teacher
and forget that you are a girl; and write
me a few years hence when you have
succeeded.

God bless you!

I wonder how many of us are aware
that the eighth and quarter tone have
crept into our music? It is definitely here,
and for some time our ears have been
educated to—or at least subjected to—the
variations between tones. The electric
guitar with its intriguing glissando has
had a great deal to do with this; and the
flexibility of the lips of performers play-
ing under and over the note written by
using a simple flex and re-flex of the lips
has become so common that we now ex-
pect and listen for this fluctuation of
tone. And have any of your attempted to
analyze some of the demented chords
written by some of our present popular
arrangers? It's fun until you become
exasperated and give up.

Still quite a number of you writing me
for a copy of "The Trombone and Its
Player." I couldn't possibly distribute this
work without cost, and consequently, I'm
not the donor. Mr. Fred Holtz, advises
me that more than two thousand of the
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gram which takes place from 1 to 2
o'clock (E.S.T.).

Alden's Waxworks

(Continued from page 26)

Vocal

BLACK EYES, RUSSIAN GYPSY AIR, AND THE PRISONER, RUBENSTEIN. Sung by Feodor Chaliapin. Victor 15236. 2 sides.

Record collectors, especially, should treasure this recording of one of the world's greatest basses, Feodor Chaliapin, who died only a short time ago.

The popular gypsy air, *Black Eyes*, somehow, was spoiled for us. To give it true Russian color, a choir and balalaika orchestra were added, yet it all detracted from the rich voice of Chaliapin. However, the singer is unhampered in his singing of Rubenstein's *The Prisoner*, and has given us something we will long remember.

TALES FROM THE VIENNA WOODS—JOHANN STRAUSS, II—OSCAR HAMMERSTEIN, II. Sung by Miliza Korjus, soprano, with Nat W. Finston and the M-G-M Orchestra, and Toscha Seidel, violin solo. Victor 4410. 10-inch, 2 sides.

Here is the exquisite voice of Miliza Korjus (Gorgeous) singing the famous Strauss waltz as featured in M-G-M's picture, "The Great Waltz". If you've seen the flicker, you already know she has a remarkable voice, but we're hesitant about recommending this record. The technical engineers must have been out to lunch when this disc was in the recording process. It sounds as though Miss Korjus had been placed too close to the microphone, and the result is a bit of blasting in the double forte passages, which is none too pleasant. Sorry.

Popular

AN ALBUM OF GEORGE GERSHWIN MUSIC. Played by Paul Whiteman and his Concert Orchestra. Decca Album 31.

Gershwin music will always be popular, but not in the strictest sense of the term as we use it today, denoting day-to-day or month-to-month popular dance tunes. Rather, compositions by George Gershwin are American classics and will continue to charm lovers of fine music much the same as do the melodies of Stephen Foster.

Included in this album by Decca is the *Rhapsody in Blue*, *Second Rhapsody*, *Cuban Overture* and *An American in Paris*. Recorded in this country by Paul Whiteman, the technical quality is excellent, which can't be said of some past Decca offerings that have been recorded abroad.

Roy Bargy, well-known pianist of the Paul Whiteman orchestra for many years, does the piano work in the first and second numbers. Mr. Bargy, probably more than anyone else, is well qualified to interpret Gershwin's ideas, because it was Paul Whiteman who was one of the first to recognize and present the talents of George Gershwin.

The piano part in the *Cuban Overture* is played by Miss Rose Linda. No information on Miss Linda is available, but in this case, we needed nothing more than our ears, and they asked for nothing more.

We doubt that anything finer has been offered as a memorial to the genius of George Gershwin. We heartily recommend this Decca set.

Other recent Decca releases are two discs by Connie Boswell. *They Say* and *The Umbrella Man*, No. 2258, and *Thanks For Everything and Deep In A Dream*, No. 2259. Woody Herman and his orchestra do the accompanying on both records.

All four tunes are the type Connie does well. However, the boys in the band felt the urge to chime in on *The Umbrella Man*, which they shouldn't have done. But the other tunes are swell!

Bing Crosby continues to turn out mighty fine stuff, and one of his latest for Decca is No. 2257, *The Lonesome Road* and *Just A Kid Named Joe*. We're much impressed by John Scott Trotter's musical backgrounding. It should do a lot for the sale of Mr. Crosby's waxings—a fact of which Mr. C is probably well aware.

If you fancy the "slide music" of Will Osborne, get hold of Decca 2262. You'll find *Where Has My Little Dog Gone?* on one side and *Down Home Rag* on the other. His slide trombones and slide trumpets have got something!

The "rhythmic pyramids" of Richard Himber were waxed this month by Victor on No. 26142 and we have *Pyramiding "The Swan"* and *You Call It Madness*. The first is a modern arrangement of Saint-Saens' famous solo for cello from his *Carnival of the Animals* Suite. If you remember Russ Columbo's crooning, you remember the tune *You Call It Madness*—a real charmer. The tempo has been stepped up somewhat, and Stuart Allen does the vocal refrain.

A new Larry Clinton record is Victor 26141, bearing the colorful titles, *A Study in Red* and *Deep Purple*. The latter is very, very smooth, with songstress Bea Wain giving a good account of herself. Rather slow, very danceable. Make a note of it. But we saw red when we heard *A Study in Red*. A little too jammy, we think. Maybe the jitterbugs will like it.

Seven Music and American Youth programs, which are broadcast each Sunday morning from 10:30 to 11 o'clock (E.S.T.) over the NBC network, remain to finish out the season of this interesting series, sponsored by the Music Educators National Conference in cooperation with the National Broadcasting Company. The dates, places and chairmen of these programs are: *March 12*, Boston, Mass., Haydn M. Morgan, chairman; *March 19*, Detroit, Mich., Fowler Smith, chairman; *March 26*, Chicago, Ill., Noble Cain, chairman; *April 2*, Tacoma, Wash., Louis G. Wersen, chairman; *April 9*, Indianapolis, Ind., Ralph W. Wright, chairman; *April 16*, San Antonio, Tex., Ward G. Brandstetter, chairman; and *April 23*, San Francisco, Calif., Charles M. Dennis, chairman.

Latest swing-leader to invade Carnegie Hall's classical confines will be Duke Ellington, who will appear there with his superb outfit on April 12. Highlights of the concert will be the first rendition of Otto Cesana's *Symphony in Swing* and arias from Ellington's own operetta.

Johann Strauss, nephew-namesake of the famous composer, died last month in Berlin. He was also a composer and an orchestra leader, and carried on the waltz tradition of his noted kinsman. Strauss always considered the waltz the ideal dance and never wavered in his belief that jazz would pass and the waltz would come back. He conducted a dance band in Berlin for years, featuring the more famous Strauss waltzes.

Viola Smith, drummer of the Coquettes (all-girl) band, is a product of a musical Midwestern family, brought up to play in a home orchestra led by her father. There were eight daughters who played Schubert's *Serenade* at all the church affairs.

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SCHOOL DANCE BANDS

In Defense of Swing

By Helen F. Willard

One hesitates before he mentions the subject of "swing" to musicians, for in many classes of this particular art, it is spoken of only in subdued tones—if it is allowed to pass between the lips at all. Poor swing has been beaten and harrassed so that only the loyal dare to bring it to the front. So, I here take the stand as the attorney for the defense in the case against swing to help some of you struggling bands out of the disfavor into which you have fallen.

Swing, although it is a comparatively new phrase which has been adopted as the ideal description of a certain rhythm, is as old as music itself and has always been present in forms, disguised and undisguised, in the most primitive of chants up to the hottest of modern music. Swing has not come down through the ages but has always been there—the core of all music and movement. Cole Porter's "Night and Day" that begins with "the beat, beat, beat of the tom-tom" exemplifies that pulsation, that rhythm, which is the basic force of music.

When a mist still enshrouded this earth, early man beat the flat of his hands against a hollow log to free that urge for expression and he found a natural delight which could not be duplicated. But his pleasure was increased a thousand-fold when he found that a hollow reed with holes punctured at intervals, produced a not-too-pretty sound, but one that increased his facilities in expanding that desire to make music. Early man's discoveries in music were all founded on his unquenchable desire to express rhythm. It wasn't long until groups of these rhythm seekers joined to unite their efforts in a Stone Age Benny Goodman Quartet. That sounds a bit silly but that was exactly the case.

As man and his music progressed to higher levels of music, so did the art of production. In order to preserve this music, it was recorded for repetition by others, as well as the original group—and you know the rest of the story.

The greatest condemnation of swing has come through the use of it. Some well-known band leaders have taken the staid old numbers, accentuated the rhythm and developed new color. To many, this is a form of sacrilege—that any one would dare revive and re-dress an old favorite in new interpretation.

But neither is this a development of the past few years. If you will check

with the works of the old masters, you will soon discover that many of the most popular themes of Beethoven, Mozart, Hayden and others have been arranged into what have been called "variations". In those days—and today, as well—they were "swinging" Beethoven.

It isn't right to say that such rewriting improved the original, and it definitely was not what the composer had intended: but it did meet with the approval of the public. These variations of Bach, which in terms of our contemporaries is a John Scott Trotter arrangement, were frequently made for public dancing. Is there any difference between developing these variations and a melodious arrangement of that Scottish tune *Loch Lomond*?

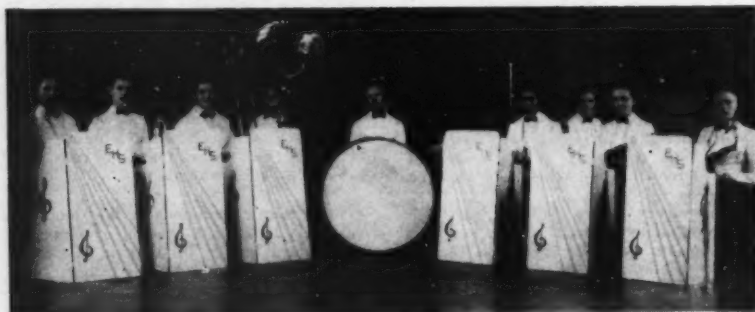
Try taking one of the pieces you have sung in chorus, say, *Santa Lucia*, put it in to four-four time, revamp several of the phrases, introduce some clever breaks and you will have a snappy, catchy tune. If you recall Tommy Dorsey's rendition of *Marie* and *Song of India*, you get a few hints from him in using mutes and sub-rhythms.

It won't be easy to get this under-current of pulsations, for it takes a fairly good rhythm section as well as accurate and tonal work of the reeds and brasses. Harmonies of this sub-rhythm are not intricate but they do require the patience of long hours of practice to become smooth and finished. If you do have the patience and correct guidance to work this out, you will be well rewarded, for your band will become distinctive and remembered for fine dancability.

Some of you boys are slated for futures in the orchestra world—makes no difference if it be symphonic or dance—and if you are wise, you will take it upon yourselves to arrange the music for your band. You will develop your native ability in music by learning to express your mental visions of how each number can be played to its best advantage, as well as giving yourself fundamental and actual practice in constructing musical relationships. Although it will be hard, it will be fun, especially when you have presented your own arrangement to your dancing public. Try it.

The "Rhythm Stylists" orchestra of Ellinwood, Kansas, was organized two years ago in Ellinwood, Kans., by their Band Director H. G. Palmer from high school

The Rhythm Stylists, Ellinwood, Kansas



students interested in this type of music and willing to put in the extra time that would be required. The orchestra is under the baton of Eva Thomason—not in picture—a high school student whose personality adds to the orchestra's popularity. This group has played for numerous dances and is becoming more and more in demand as the members improve through their constant practice and added experience. The money made by the "Rhythm Stylists" is used to obtain added equipment and since this picture was taken they have added a complete set of traps for the drummer, including temple blocks, trap table, sock cymbal, etc.

Of the students pictured, five are contest soloists and three are national contest winners. They all feel that the experience

gained by playing this type of music has been a very valuable asset to them. The reed section can perform on either sax or clarinet and the first cornet player needs no coaxing to "get in the groove".

At one of the dances recently played for a local organization they were asked to play a certain number for one of the old fashioned square dances. The number was not in their repertoire but aiming to please, the orchestra said they would try. They started with but one cornet, drums and piano but soon the other instruments picked it up and before the completion of the square dance almost all had their chance at a chorus, and the brass and sax sections had a nice three-way trio worked up. Incidents such as this one have been giving the group valuable experience as well as a great deal of enjoyment.

PERCUSSION

(Continued from page 7)

parts of the orchestra and band music which is being studied. Usually the results are hardly satisfactory, either technically or musically.

When there are too few players on each instrument to organize a class for the instrument, the entire class should spend a large portion of the period on the side drum. Both for the sake of the child and the ultimate musical result, players of such instruments as the bass drum, cymbals, xylophone, tympani, etc., should have instruction on the snare drum. It would be unfair to limit, for example, a player of the cymbals to a musical experience devoted entirely to this instrument.

The drum class ought not to use drums except for special purposes and then only for a limited part of the period. There are two reasons for this: (1) the noise involved can hardly be pleasing to either students or teacher, (2) a much better check on drum technic can be made on a drum pad than is possible with the drum. This does not mean, however, that the player does not play on a real drum, since he will use this instrument in an organization, but it does mean that for the class activity, the drum pad will be found more satisfactory.

In starting a drum class, do not make the mistake of selecting for these instruments children of low musical endowment, especially if it is desired to use them later in good mixed organizations. It takes a musician to play drum, a fact too frequently overlooked.

The Snare or Side Drum

The side drum is the fundamental instrument which all percussion players should master. Even a bass drum player should have instruction on the side drum.

The first thing that the side drum

player must remember is that evenness is more important than speed. If balance of tone is achieved between right and left hands, the problem of speed will take care of itself. This instrument demands much *slow* practice. To get a good technique, many hours will be needed to obtain a simple alternation of the right and left hands. In all drum practice, care must be taken that evenness is not lost when speed is attained.

There is nothing more important for a solid technique than proper mastery of the rudiments of drumming. A sheet containing thirteen rudiments of drumming may be obtained from Ludwig & Ludwig, Inc., Chicago, Ill. Make sure, at least, that your drummers understand and are able to execute these rudiments.

The Bass Drum

Experienced band conductors select with great care their bass drum player. The notion that anyone can play a bass drum is decidedly erroneous. It takes a child with a keen sense of rhythm and much musical feeling to play this instrument. Place a talented child on bass drum if you plan to have a fine band. Space does not permit detailed instruction on this important instrument, but there are many books on the market which will be helpful.

The bass drum player must be careful to strike the drum correctly and to avoid monotony in accents. He can do much to aid proper phrasing. There is nothing more trying than a drummer who just "beats". The bass drummer should receive instruction on other percussion instruments.

Xylophones and Bells

The technique of xylophone and bell playing will be more quickly mastered by a player who can play the side drum. Therefore, it is advisable to have this player study the drum either

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before or along with these instruments.

The player of xylophone and bells should have at least a rudimentary knowledge of the piano keyboard. (A child who plays piano will have the necessary reading skill from the outset.) If a pianist is used, it will be well to have him study the side drum, not only because a player of these instruments should be able to play the side drum, but because it will aid in developing the technique necessary to xylophone and bell playing.

Tympani

The tympani require an accurate ear. There is no instrument which makes greater demands on the ear. Since the problem of tuning is a difficult one, much labor will be saved by selecting for this instrument, a player who has so-called absolute pitch. If such a child is not available, find one with a keen ear and develop a fine sense of relative pitch. The tympani player should be able to sing at least one pitch (preferably A) without the aid of an instrument or pitch pipe. The practice of having the tones produced on some other instrument for the tympani player indicates poor selection of player or a lack of training, both of which should be avoided.

NOTE: Much of this material is taken from the more complete treatment of playing various band instruments which is found in the Manual for the "Modern Band Training Series" published by C. C. Birchard & Co., Boston, 1939.

(Continued from page 39)

greatly enhanced by the judicious use of it, and the band would incidentally acquire a warmer tone. But here again, the answer to Question No. 1 is applicable.

Q. 13. Should we public school music teachers teach and encourage the use of vibrato on your instrument?

A. Yes, if it meets the conditions as outlined in the answers to the preceding questions. Otherwise the answer to Question No. 12 applies.

Q. 19. What is your definition of a good vibrato?

A. It should be even and perfectly controlled from the mechanical standpoint, and it should assist in creating the appropriate tone color in any given composition from the artistic standpoint.

I will close with a suggestion.

In vibrato, the sharper tone, or the crest of the wave, is the dominant factor in the ear. If the student wishes to keep his straight tone in the same pitch as his tone with vibrato, he must produce his vibrato by starting the jaw motion at the same pressure and pitch he employs for a straight tone. He must then move his jaw downward for the trough of the wave and bring it back exactly to the same pitch he started from. Of course, if he moves his jaw down too far, it will begin to sound out of tune, but if he keeps within reasonable limit, he will find that he can play with or without vibrato, according to the necessities of the case, without the pitch suffering in either instance.

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(This is the sixth in a series of money-making schemes which will be presented in this column. Write and tell us how your band parents' organization earned money for your band.)

SAMPLE SOCIAL

By Helen F. Willard

Have you ever promoted a money-making scheme which costs you nothing more than the price of postage to several concerns? Many of you have, I am sure, but there are plenty who have not included this novel method of swelling the treasury of their band-parents' organization in their yearly financial budget. So it is especially for these latter groups that these paragraphs are directed.

A sample social is one of the easiest things to put on, for it entails as little work as any of the many schemes that are used by organizations which are raising funds. This probably accounts for the popularity of the sample social, fair, bazaar or whatever you may label it. Of course, if you want to expand it to a degree which includes details and types of entertainments that require rehearsals, it will be work, but the simple, old-fashioned, popular sample social is easy to prepare, always commanding public interest, and having unquestioned monetary returns.

Samples always have and always will sell themselves, thus acting as their own publicity agent. It is a peculiarity of human nature to be intrigued by replicas of larger objects; whether it is man's amusement over miniatures or simply his very human trait, curiosity, that makes him eager to test out something new, we will never know. However, we do realize that people seem to have sufficient adjectives to shower on a tiny tube of cold cream, that, although they are usually inappropriate, indicate a weakness which is to the advantage of every group promoting a sample social. Tickets won't be hard to sell if there is a reward waiting in the form of a package or sack of these "just too cute for words" jars and boxes of well-known soaps or breakfast foods. The word "sample" takes your selling efforts down about 25%.

And it isn't difficult to get samples. By soliciting trial sizes of the products of nationally advertised brands, you can accumulate a variety of things, so that you will be able to make up a nice collection of samples. A short, courteous letter or card to a manufacturer will suffice. Don't become alarmed when you find that there isn't a hundred per cent response to your request, for, in spite of the fact that many companies are anxious to have the opportunity of putting examples of their product directly into the hands of the buying heads of families, there are those which have established policies that will not permit them to participate in any such way. An estimate of the ratio of the number of manufacturers who will comply with your request, will be 3:5. You see that it will be necessary for you to contact quite a number of advertisers, in order to obtain as many samples as you will want.

Some people have the knack of requesting samples and neglecting to give any address to which a contribution may be sent. In your letter to these manufac-

turers, be sure to state the number of articles you want, at what date you must have them (and write early enough so that the company will have time to send them out to you) and the person or place to which they should be shipped. Make your letter short and courteous; no large concern has the time to "plow through" a lot of unnecessary and uninteresting details of your plans. Be straight to the point—but courteous.

Among those from whom you can solicit donations are: dentifrices, breakfast foods, confections, cosmetics, salves, materials, various types of groceries, matches, shampoos, baked goods, soaps, oils, toys, and many other things far too numerous to mention. Just because one company does not happen to have a commodity which can be sampled, don't overlook it. Quite often there are such souvenirs and trinkets which are given as premiums that you would be able to include with your gifts.

Although the sample angle is not the main event of the evening, it is the drawing card to get people out. The evening may be spent in playing cards, with an extra large sack of samples as the prize. "Uncle Ezra's Spelling Bee" is a favorite of friendly audiences, for informality takes over and a hilarious evening ensues. Professor Quiz has brought forth another similar idea and although not so many are able to participate, there are those who will jump at the chance of displaying their knowledge (or lack of it) before their friends. It is fun. Dancing offers another means of spelling out the evening, while parlor games, Chinese checkers, etc., will be enjoyed by many.

An actual skit or short play will incur more work for the committee and cast, but it will work out very satisfactorily. You might contact a local dramatic group of the high school dramatic class to present a playlet, and thus save yourself a lot of grief.

A musical program by the orchestra, glee clubs, band and individuals is well attended, for proud parents will not miss a public performance of Junior or Sister even if it means squeezing the family budget.

The simplicity of a sample social is amazing, and you will wonder, after you have once tried it, why you haven't made it a part of your regular yearly entertainment schedule.

(Next month, the plans for an attractive and colorful Gypsy Camp will be discussed. This is an unusually successful type of entertainment which really won't require a great deal of exertion on anyone's part.)

Big Michi—Band Follies

Kalamazoo, Mich.—Spectacular is the word for describing the annual Band Follies, an original program given by Central high students each year. Dates for the 1939 edition of this entertainment are the evenings of March 16 and 17. Special features will be one phase of appeal of the Follies.

Richard Evans is general chairman, the individual acts being managed by Mickey Fergus, Richard Palmer, Earl Clason, A. E. Stoddard, Jack Weaver, Sterling Davis and Jack Rogotzy.

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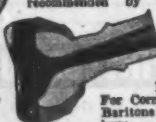
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Works of the National School Band Ass'n

(Continued from page 15)

lenge any other activity to show the same sportsmanship or to show the benefits to such a large number of American citizens—junior and senior.

Citizenship

In the individual bands, as a means of developing citizenship, members of the organizations are taught to realize that they have a responsibility as well as a privilege, just as we adults are supposed to realize in our American democracy. They are taught their obligation to the organization, and the organization, in turn, to its school and community which supports it.

The exactness required in the performances, teaches quick thinking and accurate teamwork. Solo positions develop leadership. By being able to both lead and follow in their junior activities, they are able to assume corresponding positions in adult life.

The National School Band Association has leaned heavily, and still does, upon the A. B. A. Its members serve as expert advisors, head committees, and most important, supply practically all of the qualified National adjudicators. We are indebted to the A. B. A. for the development of our present "Standards of Adjudication", which is a textbook for the instructor as well as a guide for the adjudicator.

I might add that I wish every mem-

ber of the A. B. A. were as familiar with the contents of this booklet as are the band directors who are judged.

The work of the National School Band Association contrasts with that of the A. B. A., in that it is educational and employs the development of musicianship as a mean to citizenship. The incidental result is to make available a large number of qualified musicians, who are available for use of progressive professional bands, whether it be dance band, all-purpose municipal band or the fine band which devotes its time to concert work exclusively. Intelligent use of this wealth of material on the part of band directors, will go a long way toward changing their "woes and wails" about the status of the municipal band, and putting it on a basis which will justify its existence and secure ample and enthusiastic community support.

There is no reason for conflict, misunderstanding, or cross-purposes of these two organizations. A better understanding, more get-togethers, and intelligent leadership on the part of all concerned, will show results which many have not dreamed of as possible.

As a member of the A. B. A. and the N. S. B. A., my plea is "LET'S GET TOGETHER, PLAN TOGETHER, and GO PLACES TOGETHER!!"

Trade Winds

Gretsch Devises Musical Test

Teachers of music in public schools who are faced with the problem of building up increased interest in their classes and discovering the specific inclinations of individual pupils for various musical instruments, are using with great success, it is said, a "Musical Aptitude Test" sponsored by the Fred Gretsch Manufacturing Company.

The use of this survey is designed to discover new musical talent through simple practical tests, to develop latent ability and to provide parents with a definite record of their children's reactions toward the study of music. It serves as a guide for the teacher in advising pupils as to the instrument best suited to the ability and temperament of the individual. It saves the time of musical directors in determining the capabilities of their charges and saves parents from making ill-advised investments in expensive instruments unless such outlay is fully justified by the results of the test.

Having demonstrated a definite interest in music, the pupil is awarded a "Certificate of Musical Ability", which informs the parent of the pupil's passing grade and certifies to the fact that the holder of the certificate is eligible for membership in the band or the orchestral classes of the school holding the test. These

certificates are greatly prized by beginners in music as indicative of their appreciation and understanding of the subject.

The test is entirely free, all necessary materials being supplied by the Gretsch Company. In many instances, it is said to have revealed heretofore undisclosed talents of unusual ability, resulting in the formation of creditable school bands, orchestras, and choral groups and has been found especially valuable in developing a love of music in the junior grades.

The test can easily be given to one or five hundred pupils at a time. Using phonograph records for accurate tonal effects, the pupils taking the test are rated according to a scientific method of questioning and grading, involving tone placements, appreciation of music, rhythm, and harmony.

In Memory of Wm. S. Haynes

For fifty years, Wm. S. Haynes manufactured his world-famous flutes in Boston. In 1888, fresh from his apprenticeship with Gorham's great silversmithing shops of Providence, he came to Boston, ostensibly to repair flutes. All the flutes and piccolos used in this country at that time were imported from England, Germany or France, but Mr. Haynes set out to conquer

(Turn to page 50)

YOUR 3000 MILE BARGAIN COUNTER

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WIMBLEDON COMMUNITY BAND will purchase the best buy in an E♭ sousaphone offered. Address A. O. Lindahl, Band Director, Wimbledon, N. Dakota.

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LOOK FOR DE VOE'S ads below. All instruments completely reconditioned and shipped subject to trial. Write for latest list. 5238 Oakland Street, Philadelphia, Pa.

SPRING SALE, factory reconditioned instruments, all standard makes. Piccolos, \$23; flutes, \$31; oboes, \$41; clarinets, \$20; saxophones, \$35; trumpets, \$24; trombones, \$14; basses, \$44; etc. Over 300 to choose from. New outfits; violin, \$20; cello, \$45; bass, \$87. Catalogues sent upon request. Sansone, 1658 Broadway, New York.

TYMPANI, Ludwig, cost new, with trunks, \$220. Will sacrifice for \$115. If you need tympani, here is a bargain. Swing drum, 6½x14, \$20. P. O. Box 24, Crestline, Ohio.

BARGAINS: One of the finest stocks of rebuilt instruments at bargain prices. Repair all instruments. Send for free repair price list, also instrument bargain lists. Musicians Supply Co., Elkhart, Indiana.

SEND FOR OUR NEW, FREE catalogue, just off the press: our complete catalogue of all instruments, accessories, cases, and case covers. Every article carries our unconditional money-back guarantee. Expert repairs, moderate prices. Henry E. Glass Co., 1504 Market St., Philadelphia, Pa. Established 1919.

HONEST VALUES in brand new American-made musical instruments. Silver-plated Boehm B♭ clarinets, complete in curly plush-lined cases, \$22.50; high grade trumpets in gold-lacquered or silver, with cases, \$24.50; alto saxophones, latest 1939 model, in gold-lacquered, complete with Gladstone model case, \$65; gold-lacquered trombones, complete with case, \$27. These instruments are brand new and perfect, offered at drastic reductions from the usual prices. One year guarantee, shipped on trial to schools. Watch this space every month for honest values. Terminal Musical Supply, 245 West 34th St., New York City.

RECONDITIONED INSTRUMENTS—King E♭ alto saxophone, brass lacquered, \$25; Martin, \$27.50. Conn recording bass, model 801, brass lacquered. Bargain list free. Joseph Jiran, 1333 West 18th Street, Chicago, Illinois.

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TWO UNSURPASSED BARGAINS in used clarinets: Selmer, Boehm system outfit, silver, \$75; wood, \$70. Both in excellent condition. L. B. Malecki & Son, Grand Rapids, Michigan.

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NEW AND RECONDITIONED INSTRUMENTS—We've got it, or we'll get it. Repairing by skilled workmen. Reeds, strings, etc. Professional Musicians Service. Tom Howell, Parsons, Kansas.

This department was established for the benefit of bandmasters, directors, students and individuals having used instruments, uniforms, etc. to sell or exchange. For this purpose we maintain the extremely low rate of 25 words for \$1—5c for each additional word.

Wholesalers, jobbers, and retailers who wish to take advantage of the valuable coverage this bargain counter offers, may do so at the following rate, which is effective immediately—60 words for \$5—5c for each additional word. This will apply to those classed as **COMMERCIAL**.

To those classed as **NON-COMMERCIAL** the old rate will apply. In either case, cash must accompany order.

BARGAIN INSTRUMENTS: Conn euphonium, \$58; Selmer clarinet, \$55; Olds trombone, \$55; bassoon, Heckel system, \$125; Loree system oboe, \$175; Selmer baritone saxophone, \$75; Silva-King master model cornet, \$75; Conn baritone, \$32; Conn piccolo, \$35; bell-lyre, \$45; soprano saxophone, \$25; Selmer C-melody, \$25. Crestline Music Shop, Crestline, Ohio.

BUESCHER B♭ soprano saxophone and case, silver, gold bell, never used, original guarantee, \$120 list; sell, \$45 cash. Morris Music, 1025 Arch Street, Philadelphia, Pa.

BUESCHER B♭ CLARINET, metal, heavy silver plate, like new, fine case, \$45 cash bargain; cost, \$125. Charles Wright, 1923 W. Air-drie St., Philadelphia, Pa.

FLUTES—Beautifully handmade instruments, solid silver and silver-plated; from \$29.50 up. For full particulars, write, Haynes-Schwelm Company, 4196 Washington St., Boston, Mass.

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CONN A CLARINET, \$25; Conn soprano sax, \$35; many other bargains. A complete music service to schools. Radios, records, sound systems, uniforms, music, instruments, musical supplies, repairs. Rolf I. Sundby Music Shop, Rio, Wisconsin.

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SPECIAL SALE woodwind instruments, reconditioned. Selected and tested by professional player. Ask for complete list and trial offer. Fernand Roche, 200 West 93rd, New York City.

FOR SALE: Conn D♭ metal flute; Christensen C wooden piccolo. Both in fine condition, \$30 each or \$55 for both; C.O.D. Act quickly. Louis Iannucci, Long Beach Municipal Band, Long Beach, California.

1 CONN A CLARINET, Albert system, \$5; 1 Conn C clarinet, Albert system, \$5; 1 Buffet E♭ clarinet, Albert system, \$5. Cornets and trumpets, good makes, same as new, \$10. Buescher, Olds, Holton trombones, good condition, \$35. Deagan vibra harp, 2½ octave, No. 143, cheap for cash. Let us know what you want—we have it. Sisking Music Co., 116 N. 6th, Springfield, Ill.

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BARITONE HORN—Grand Rapids, silver-plated, (4 valves), fine condition, \$32.50, without case. Trial allowed. De Voe's Music Center, 5238 Oakland St., Philadelphia, Pa.

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OBOE REEDS—Guaranteed easy blowing, fine tone, ready to play, 70c plus your old tubes, 6 for \$3.85. Russell Saunders, Box 157, Elkhart, Indiana.

BASSOON REEDS—The Ferrell bassoon reeds are nationally known among the school bassoonists for their satisfactory service. Ready to play, easy blowing, responsive in attack, big brilliant tone. Four (4) reeds, \$3; \$8 per dozen. John E. Ferrell, 3535-A Juniata St., St. Louis, Mo. (Bassoonist with St. Louis Symphony Orchestra, 13th season.)

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OBOE—BASSOON PLAYERS: Get the finest knife obtainable for making your reeds. Made from best English razor steel, \$2.25 each, 6 for \$12. John Minaker, 1819 Spruce St., Philadelphia, Pa.

OBOE REEDS, handmade, guaranteed quality, easy blowing, beautiful tone, perfect pitch; as used by me in Philadelphia Symphony. Goldman Band professional model, 2 for \$1.50. Max Weinstein, 1113 Walton Ave., Bronx, New York.

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OBOE REEDS—Handmade by oboe reed specialist. French lay. Paris Conservatory measurements. Price, 85c; 3 for \$2.40. Also cane, tubes, accessories. Write for price. Joseph Ruth, 3410 N. Ridgeway Ave., Chicago, Ill.

DE-LONG OBOE REEDS play better; satisfied customers everywhere. Radio, symphony, band, \$1 each, 10% discount on half dozen, big discount with your tubes. Schools write DeLong Reeds, 16156 Ward, Detroit.

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DEVELOP YOUR BREATH CONTROL—Herbert Clarke says: "Your method is 98% of all wind instrument playing." Charts complete, \$1.50—Clinic membership included. Barto Breath Control Clinic, 215 S. 13th St., Allentown, Pa.

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SPECIAL DANCE ARRANGEMENTS—at stock prices, 75c each, twenty for \$10. R. D. Perry, Western Kentucky Teachers College, Bowling Green, Kentucky.

AT-TEN-SHUN BANDMASTERS—Stop wishing for snappy, full, easy playing range marches. Send for our sample cornet parts. The Waterloo Publishers, Paris, Ill.

MUSIC ARRANGED—songs composed; special arrangements for school bands, orchestras; special vocal arrangements for glee clubs. Quick service, low prices. Basil Alt, Ottoville, Ohio.

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PHOTO POSTCARDS—\$3 per 100. Photo-stamps, \$1 per 100. Application, 25 for \$1. Enlargements, cuts, mats. Sample free. William Filline, 3027 North Kostner Ave., Chicago, Ill.

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MOUTHPIECES built to suit your needs; satisfaction guaranteed or your money refunded. Write for information. T. M. Koeder, Naperville, Ill.

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INDIAN RELICS, beadwork, miniatures, old glass, dolls, gems, books, minerals, prints, opals, coins, bills, stamps, medals, covers, idols, photos. Catalogue 5c. Indian Museum, Northbranch, Kansas.

MUSIC TEACHER'S NATIONAL ASSOCIATION yearbooks, dating to 1910, for sale, \$2 each, 18 volumes. Box 694, Center Moriches, New York.

(Continued from page 46)

America by producing a flute second to none. His story reads like a romance. Those who know his life's history marvel at the pluck and perseverance of the young Yankee boy, who in spite of the many discouragements that beset his pathway, succeeded in placing his name upon the roll of the world's most successful musical instrument manufacturers. During the first lean, hard years, he passed through almost insurmountable difficulties but some indomitable instinct to succeed kept him chained to his post until, by degrees, flutists of reputation began to place confidence in his skill as a repairer. It was then but a step forward to flute construction. With care and caution, he evolved his first flute, the most perfect he knew how to make at that time, but far from the high ideal he had set for himself. Since then, he ascended from level to level until today his name stands at the pinnacle of achievement in his line. His patrons were Boston Symphony men; in fact, Paul Fox of that organization purchased his first flute. The world-renowned Carl Wehner of the Metropolitan Opera bought one of the early products and from that day on, success smiled upon the young artisan.

Today, the tone of his musical instruments, flutes, piccolos and clarinets, is literally heard around the world. Many will wonder who will take his place but that has been taken care of. Before he retired from active manufacturing some three years ago, he saw to it that he had built up a working force known as the Wm. S. Haynes Company who will carry on his ideal of perfection and his high standards of excellence. Mr. Haynes established a branch sales room, studio and repair shop in New York City some seven years ago. In both the New York and Boston offices, cosmopolitan gatherings are often seen—French, Greeks, Italians, Englishmen and Americans forget racial and political differences as they discuss flutes and flute playing. To such men as Mr. Haynes, credit may be given for promoting better understanding, for is not music the universal language?

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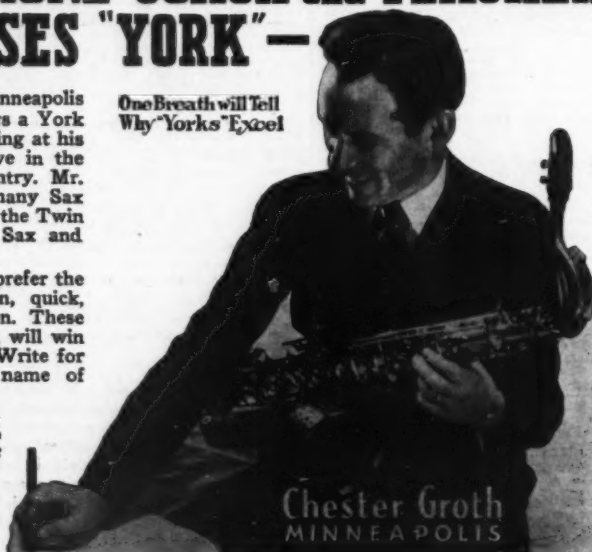
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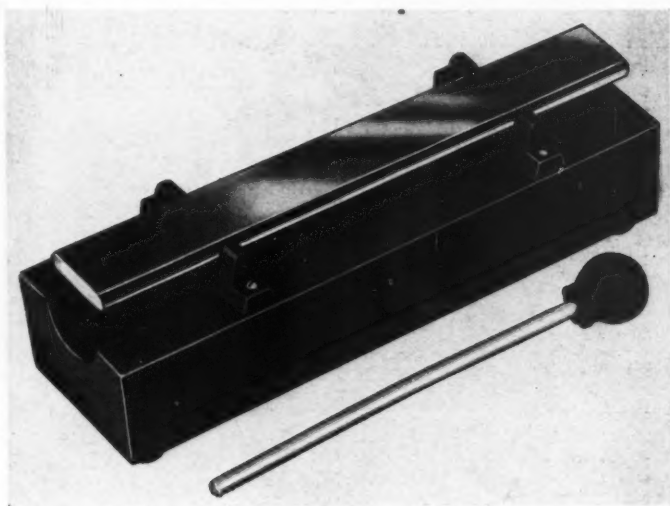
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FIRST DIVISION HONORS

1938 REGIONAL CONTESTS



ROSS KELLAN, French horn, York Community High School Band, Elmhurst, Ill., 1st division winner—region 3. Plays 2 Conn 6D horns and Conn 40B trumpet.



(Above) **JERRY BAUM**, French horn, Highland Park, Ill., High School Band, 1st division winner—region 3. Plays a Conn 6D double horn.



(Right) **CAROL COMSTOCK**, French horn, Breckenridge High School Band, San Antonio, Texas, 1st division winner—region 6. Plays a Conn 6D French horn.



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(Below) **WILLIAM MABRY**, French horn, Centralia Township High School Band, Centralia, Ill., 1st division winner—region 3. Won on a Conn 6D double horn.



CLYDE HOLLOWELL, French horn, Proviso Township High School Band, Maywood, Ill., 1st division winner—region 3. Plays a Conn 6D double French horn.



PAUL PRESSLER, French horn, Elkhart, Ind., High School Band, 1st division winner—region 3. Plays a Conn 6D double horn.



EDWARD VINATIERI, French horn, Yanktown High School Band, Yanktown, S. D., 1st division winner—region 3. Plays a Conn single French horn.



JAMES NEECE, French horn, Amarillo, Texas, High School Band, 1st division winner—region 6. Won with a Conn.

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